

PLANTING IDEAS • BEAUTIFUL GARDENS • EXPERT ADVICE

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CLEVER PLANTING
for colourful summer displays

Design ideas
for follies

12 classic
ENGLISH COUNTRY
GARDEN PLANTS

An exciting new chapter
for Spanish garden design

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GREENHOUSES AND CONSERVATORIES



editor's letter



Does a garden reflect an individual's personality? Do we choose – even if unconsciously – the colours, plants, layout and overall aesthetic in the same way we choose our clothes or style our homes? Nancy Goldman, whose Portland garden is featured on page 48, believes we do. Evidently, she has an exuberant, quirky sense of style, as well as a great sense of fun and I think you'll agree that the garden she has created over the past 30 years

expresses this perfectly. On the other side of the world, designer Fernando Martos is taking inspiration from English garden traditions to create gardens in Spain. However, rather than simply copying his favourite English gardens, he uses Mediterranean-style plantings to evoke a similar atmosphere and in the process is evolving an exciting new aesthetic. Researching beautiful plant combinations that work well in specific conditions is also key to the work of Till Hofmann and his wife Fine Molz. At Die Staudengärtnerei, their nursery in Germany, they use display beds to showcase how to put together collections of carefully chosen perennials in different situations. Till, who works at Hermannshof, a park renowned for its experimental planting trials, is translating what he has learned there to a more domestic scale and therefore making it more relevant to home gardeners. In the first of his new series, James Alexander-Sinclair looks at design ideas for follies. James suggests that follies, which intrinsically have no function other than to entertain us, are the perfect way for gardeners to express their creativity. I couldn't agree more. I hope you enjoy the issue.



Save money when you **subscribe to the digital edition** – see page 32

Juliet



Follies make the perfect expression of a gardener's creativity, page 94.



One of the many outstanding collections of perennials sold at Die Staudengärtnerei in Germany, page 70.

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JULY 2016



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Aquilegia vulgaris var. *stellata* 'Ruby Port' and *Anthriscus sylvestris* 'Ravenswing' from Paul Bangay's garden
Photograph by Claire Takacs

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ANDREW MONTGOMERY, SABRINA ROTHE

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- Save on **Jane Anashka prints** – page 76
- Save 30%* on entry to the **International Meeting of Landscape and Garden conference** in Bergamo, Italy – page 100

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contributors



ANALJA ROBELO

NOËL KINGSBURY

Noël is a writer and designer with a focus on nature-inspired planting. He also loves discovering great gardens around the world, and this month visits gardens in the UK, Spain, Germany, and Nancy Goldman's glorious garden in Portland, Oregon, on page 48.

"I've known Nancy for some 18 years now, her adventurous artistry and detailed plant knowledge gets better and better."



CLAIRE TAKACS

Claire is an Australian photographer who travels the world photographing gardens. She loves to work with light to capture the beauty, essence and skill involved with creating great garden design. In this issue you can see the extent of her travels on pages 48, 64 and 80.

"I loved photographing Nancy Goldman's garden. It's skilfully created and beautifully reflects the personality of its owner."



JAMES ALEXANDER-SINCLAIR

James is a garden designer, writer, lecturer, gardens judge and has served on the Council of the Royal Horticultural Society for the past five years. On page 94 he begins a new series for us on design ideas, this month looking at the appeal of follies.

"I've always loved follies. Little canapés of architecture designed without any purpose other than to give pleasure to the visitor."



REBECCA BERNSTEIN

Rebecca's passion for gardens is evident in her small garden at her home in Bristol. It is a space inspired by the beautiful gardens she photographs for garden magazines. On page 34 she captures the intimate garden rooms at The Coach House in the Cotswolds.

"When I think back to that July morning at The Coach House I can still remember the smell of all those wonderful scented flowers."

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SYNDICATION & LICENSING

Gardens Illustrated is available for licensing and syndication.

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IMMEDIATE MEDIA CO

THIS MAGAZINE IS OWNED AND PUBLISHED BY IMMEDIATE MEDIA COMPANY BRISTOL

Standard subscription rates: UK £58.50 per annum; Eire and Europe £54.10 for 13 issues; rest of the world £64.95 for 13 issues. Distribution Frontline, Peterborough. US distribution Source IPD/Speedimex. Email inquiry@seymour.co.uk Printed in the UK by William Gibbons Ltd. *Gardens Illustrated* (ISSN 0968-8920) (USPS 015-608) is published 13 times a year (monthly with a Special issue in December) by Immediate Media Company Bristol, 2nd Floor, Tower House, Fairfax St, Bristol BS1 3BN, UK. Distributed in the US by Circulation Specialists, LLC, 2 Corporate Drive, Ste 945, Shelton, CT 06484. Periodical postage paid at Shelton, CT and additional mailing offices. POSTMASTER: Send address changes to *Gardens Illustrated*, PO Box 37495, Boone, IA 50037-0495. Unsolicited manuscripts, artwork or transparencies are accepted on the understanding that the publishers incur no liability for their storage or return. The contents of this magazine are fully protected by copyright and may not be reproduced without permission. The *Gardens Illustrated* cover is printed on 250gsm Respecta Gloss produced in Belgium by Burgio; the china clay filler is supplied from the UK. The Immediate Media Company Limited is working to ensure that all of its paper is sourced from well-managed forests. This magazine can be recycled for use in newspapers and packaging. Please remove any gifts, samples or wrapping and dispose of it at your local collection point. All prices are correct at time of going to press. © Immediate Media Company Bristol Limited 2015. Member of the Audit Bureau of Circulation. ISSN 0968-8920.



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TOUR LEADER

John Hoyland is a plantsman, garden writer and former nursery owner with an extensive knowledge of plants and gardens both in the UK and abroad.

Enjoy a carefully chosen selection of fine private gardens in this rural, quintessentially English area. **Parsonage House, Corpusty Mill** and **Columbine Hall** are included on our tour and each lives up to its evocative name. You'll meet garden designers Lady Xa Tollemache at **Helmingham Hall** and George Carter at **Silverstone Farm** – in fact at all the gardens we visit there will be special

guided tours that will highlight the essentials of creating exceptional gardens.

For two nights of our trip we are accommodated at the iconic **Swan Hotel**, a half-timbered, 15th-century building in Lavenham, Suffolk, considered one of the country's most beautiful medieval villages. This is a stylish hotel with fine food and a peaceful ambience. The following two nights are at **Titchwell Manor Hotel**, a small hotel on the north coast of Norfolk with views across wild marshes to the sea. The rooms are simple, fresh and comfortable and the restaurant currently holds three AA Rosettes for its excellent, innovative food.

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Price £2,269 per person, based on two people sharing (single supplement of £250 levied by the hotels). The price includes two nights at four-star The Swan Hotel, Lavenham, and two nights at Titchwell Manor near Brancaster; four evening meals with wine, and five lunches; transport from Cambridge Railway Station.

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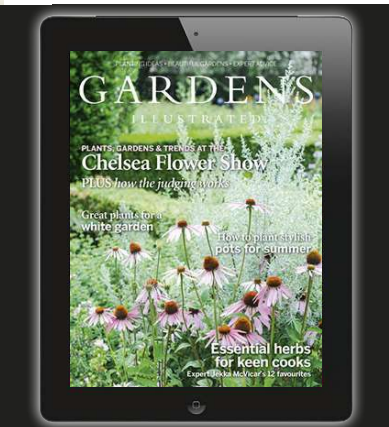
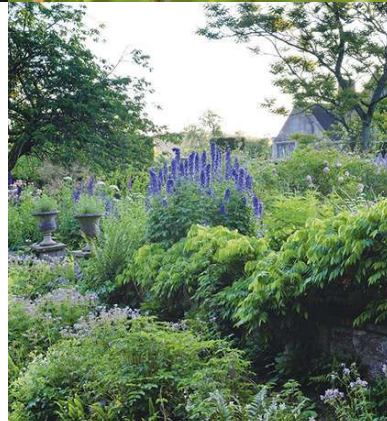
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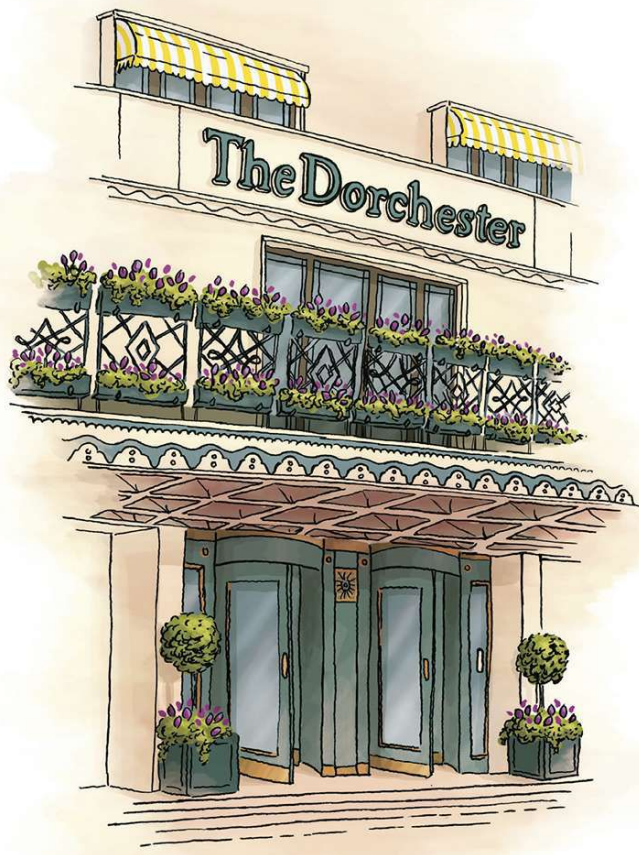
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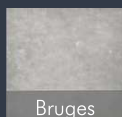
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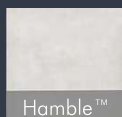
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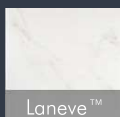
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What's happening, where to go, what's in flower and what to buy this month

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ART EXHIBITION

Through the looking glass

The influence of 18th-century German botanical artist and gardener Georg Dionysius Ehret (1708-1770) resides in the glasswork of Swedish artist Ulla Forsell. Her solo exhibition, which runs until 3 September at Flow Gallery in London, includes a series of botanical, coloured glass panels, inspired by Ehret's plant etchings. The images are screen printed on to panels before firing and then given a mirrored coating. flowgallery.co.uk



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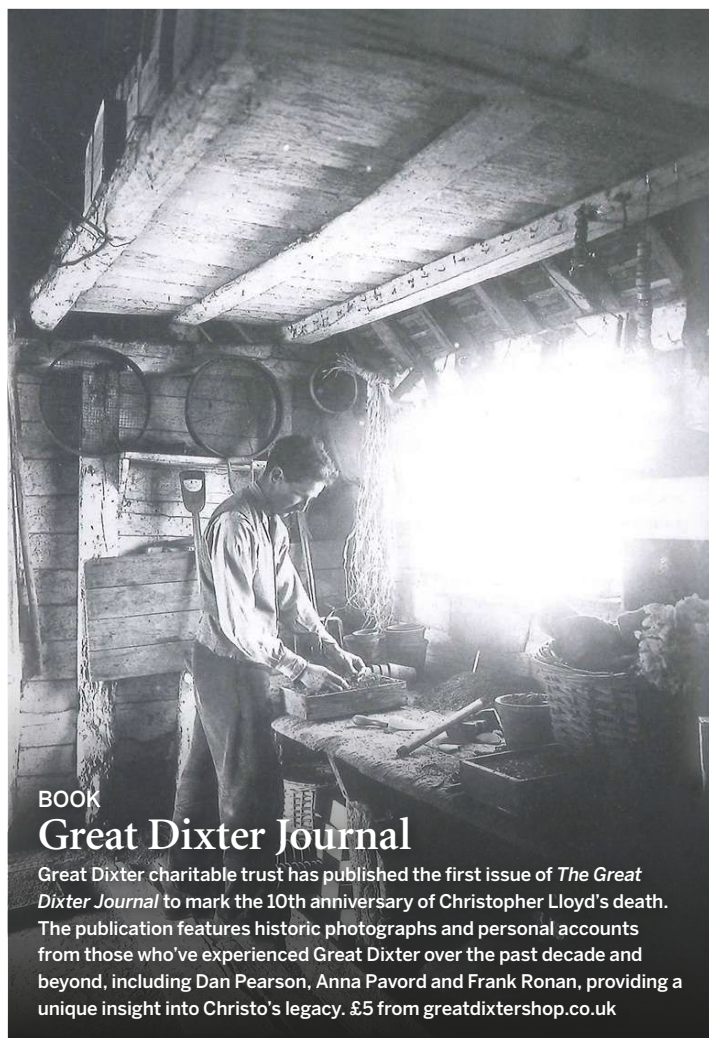
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Great Dixter Journal

Great Dixter charitable trust has published the first issue of *The Great Dixter Journal* to mark the 10th anniversary of Christopher Lloyd's death. The publication features historic photographs and personal accounts from those who've experienced Great Dixter over the past decade and beyond, including Dan Pearson, Anna Pavord and Frank Ronan, providing a unique insight into Christo's legacy. £5 from greatdixtershop.co.uk



PLANT OF THE YEAR

Clematis crowned

The drooping, double-flowered heads of *Clematis chiisanensis* 'Amber' from Taylor's Clematis wowed the judges at this year's RHS Chelsea Flower Show, winning the coveted title of Plant of the Year 2016. The clematis flowers from early to midsummer with a second flush in September, producing creamy, pale-yellow blooms that blush pink at the stem and provide a stark contrast to its dark green foliage. Plants can climb to 2.5m and don't require any pruning. £15. taylorsclematis.co.uk

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Light relief

The Art Garden at Whitworth Art Gallery in Manchester – designed by Sarah Price and sponsored by luxury perfumer Jo Malone – opens officially in July. The garden is part of the Whitworth Grow Project, which helps those experiencing social isolation or living with mental health problems to gain horticultural qualifications, and is one of six community garden projects supported by sales of Jo Malone's charity candle. This year's candle, Peony & Moss, costs £44 with 75 per cent of the retail price shared between all sponsored community garden projects. jomalone.co.uk



BLOOMSBURY PLATES

The decorative bouquet of flowers printed on to this British-made, ceramic plate is a reproduction of a 1934 design by post-impressionist painter Duncan Grant of the Bloomsbury Group. The 'Poppy' plates, created by artist David Herbert, are a limited edition of 20 plates and cost £60 from bloomsburyceramics.com



NEW DISPLAY

The power of scent

This summer the Mediterranean Biome at The Eden Project in Cornwall will house the Project's first display garden. Designed as a Mediterranean-style courtyard filled with terracotta pots, the Perfume Garden will be planted with seasonal, scented displays of herbs and plants that will allow the visitor to explore the effects of scent on the mind and body. edenproject.co.uk



FEATURE TREE

Winding willow

The striking, twisted trunk of The Willow Wand from Willow for Wellbeing is made using fresh rods that are handwoven around one another. Perfect for small gardens, the stem remains at a fixed height; you simply need to trim the crown to the desired shape. Available this month from RHS Flower

Show Tatton Park (20-24 July), you can buy it as an uprooted cutting or a fully grown tree. Sales of The Willow Wand support the work of gardening charities that provide training and therapy for those with learning difficulties. willowforwellbeing.co.uk

The Kew Report

The State of the World's Plants Report, carried out by Royal Botanic Gardens, Kew, estimates that a total of 391,000 plants are now known to science with 2,034 new plant species discovered in 2015. *Drosera magnifica*, an insect-eating plant from Brazil was 'discovered' via a picture posted on the social media site Facebook. The plant grows to 1.5m, making it one of the largest sundews known to science. Read the report online at stateoftheworldsplants.com



Diary



Macmillan garden trail.

• **Lenses on Capability Brown**

Experience the work of landscape architect Lancelot 'Capability' Brown through the eyes of contemporary photographers. 22 June – 29 July. Free entry. The Building Centre, Store Street, London WC1E 7BT. Tel 020 7692 4000, buildingcentre.co.uk

• **Sculpture at Borde Hill**

Figurative and abstract pieces of sculpture made with materials including bronze, stained glass and stone, have been added to the historic gardens at Borde Hill. Until 30 September, 10am-6pm. £7.50. Borde Hill Garden, Borde Hill Lane, Haywards Heath, West Sussex RH16 1XP. Tel 01444 450326, bordehill.co.uk

• **Herbarium Exhibition**

Artworks inspired by the Nieuwe Herball. 1 July – 30 September, 10.30am-5pm. Entry to the exhibition is included in the admission price to the Arts and Crafts-style gardens. Lytes Cary Manor, nr Somerton, Somerset TA11 7HU. Tel 01458 224471, nationaltrust.org.uk

• **William Robinson Festival**

A series of garden talks and demonstrations will take place at Gravetye Manor,

once home to the Victorian gardener William Robinson, to celebrate his pioneering approach to horticulture.

2 July, 10am-4.30pm.

£15. Gravetye Manor, Vowels Lane, West Hoathly, Sussex RH19 4LJ. Tel 01342 810567, gravetyemanor.co.uk

• **Wild Plant Walk at**

Westonbirt Arboretum

A two-hour walk exploring the wildflowers and plants found in the arboretum.

5 July, 10.30am. £9.

Westonbirt, The National Arboretum, Tetbury, Glos GL8 8QS. Tel 0300 067 4890, forestry.gov.uk

• **Macmillan Garden Trail**

A trail of gardens from Hove to East Dean in Sussex will open to the public this month to raise funds for Macmillan Cancer Support. Visit the website for the full list of open gardens. 9-10 July, 11am-5pm. £2 per garden or £7 for a day ticket. Tel 01323 899296, macmillangardentrail.co.uk

• **Loseley Park Salvage Show**

Find some intriguing salvage, architectural antiques, garden furniture and home fixtures in Loseley's stunning gardens, surrounded by ancient parkland. 15-17 July, 10am-5pm. £5. Loseley Park, Guildford, Surrey GU3 1HS. Tel 01298 27493, asfairs.com



Seeking professional help for your next garden project? Let the British Association of Landscape Industries (BALI) pave the way after its members achieved 21 medals at the 2016 RHS Chelsea Flower Show, including six Gold and nine Silver-Gilt.

BALI Registered members work to the very highest industry standards to provide you with your very own garden paradise. From design to landscape construction, BALI members have created some simply stunning gardens at this year's RHS Chelsea Flower Show; from the Mediterranean-inspired Best in Show Telegraph Garden to the sensational colours of the LG Smart Garden.

Rest assured that every BALI Registered member has been vetted for professional excellence, value for money and outstanding customer service.

To find your nearest BALI Registered landscapers and garden designers from over 830 members, all of whom can deliver your dream garden, visit our online directory at bali.org.uk



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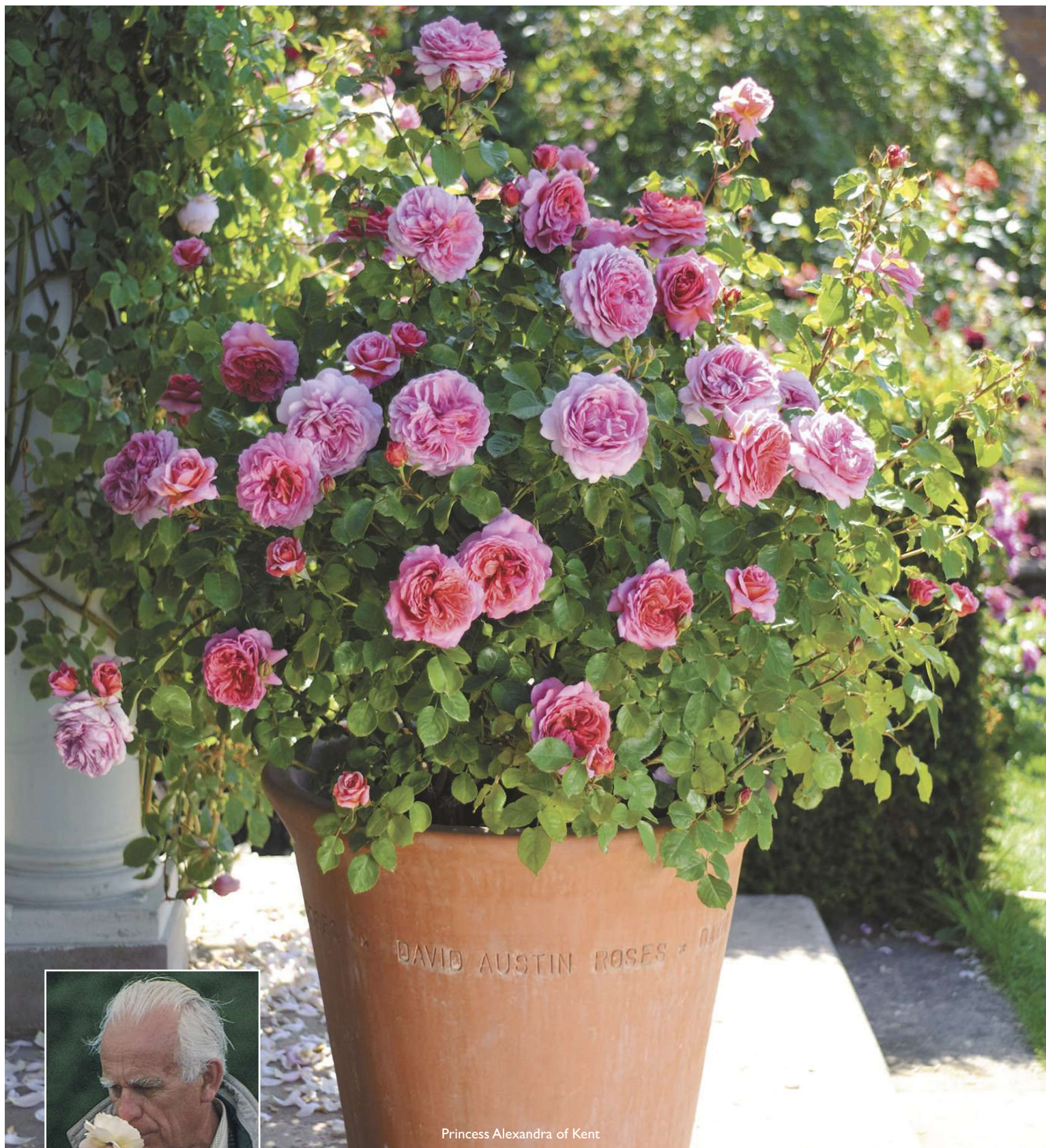
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Sanguisorba 'Raspberry Mivvi'

There has been a huge proliferation of burnets available to gardeners in recent years and different cultivars and species can be in flower from late April through to November. The increase in cultivars available is the result of the greatest promiscuity I have seen in the plant world. *S. 'Raspberry Mivvi'* arose on my nursery with slender, burgundy stems and pink, catkin-like flower heads. As the flowers fade, the ripening seedheads turn bright raspberry-pink, unlike several other forms that turn a grubby off-white hue. Little did I realise that only gardeners of a certain vintage would recognise the name.

Height 1.5-1.8m.

Origin Garden hybrid originating at Phoenix Perennial Plants.

Growing conditions Moisture-retentive soil in sun or dappled shade.

Hardiness RHS H6.

Season of interest Summer.



July plants

Marina is drawn to loose, airy, meadow-style plants that look beautiful all summer, attract insects and last well into autumn

WORDS MARINA CHRISTOPHER PHOTOGRAPHS JASON INGRAM

Marina Christopher

is a plantswoman who owns Phoenix Perennial Plants in Hampshire*.



Silphium perfoliatum 'Red Stem'

A trial of perennial yellow daisies was held at Wisley from 1999–2002, including three species of *Silphium*. Only *S. perfoliatum* received an Award of Garden Merit but this form, previously grown under the names *S. connatum* or *S. perfoliatum* var. *connatum*, has deep mahogany-red stems compared with the usual type, which has green stems. Daisy-like flowers, which resemble sunflowers, are borne on long stems. The perfoliate leaves collect water so if you venture too close after rain you'll get wet.

Height 90cm-1.5m.

Origin Eastern USA.

Growing conditions Moisture-retentive soil; sun.

Hardiness RHS H7, USDA 5a-9b.

Season of interest Summer to early autumn.

Anthericum ramosum

Clumps of grassy, grey-green foliage give rise to slender, branched, flowering stems with a profusion of small, starry, white flowers. Although delicate in appearance, this plant is totally hardy and naturalises well in my gritty beds. It is a member of the asparagus family and has fleshy, white roots. It produces plentiful seed and is easy to propagate. Its relatives *A. liliago* and the larger-flowered *A. liliago* 'Major', with pristine-white blooms, are more familiar to gardeners but I prefer this species as it flowers for weeks rather than days.

Height 30-60cm.

Origin Southern Europe.

Growing conditions Moisture-retentive soil; sun.

Hardiness RHS H5, USDA 6a-9b.

Season of interest Summer.



Stachys thunbergii 'Danielle'

I first discovered this plant, named as *Stachys ciliata*, at the 2001 Blenheim Palace Flower Show and in the following years its name changed several times. I believe it is correctly named above. Unlike many familiar members of this genus, it does not have woolly, silver foliage but has dark-green, shiny, toothed leaves. It forms a clump with long, sprawling stems and terminal, loose spikes of deep reddish-purple tubular flowers that are a magnet to insects. Similar coloured flowers include *Knautia macedonica*, which thrives in similar growing conditions.

Height 25-40cm.

Origin Southern Africa.

Growing conditions Well-drained soil; sun.

Hardiness RHS H6, USDA 4a-10b.

Season of interest Summer to early autumn.



Echinacea pallida

Great swathes of echinaceas are familiar subjects for naturalistic-style gardens and are a magnet for bees and other pollinating insects. The one most often seen is *E. purpurea*, with stiff, almost horizontal, rosy-purple, pink or white rays and a conspicuous brown or green central cone. Altogether more understated and to my eye more elegant is *E. pallida*, which has slender, reflexed petals that are usually pale pink, deepening in colour towards the prominent brownish cone. The flowering stems tend to be strong and wiry with the blooms bobbing about in the breeze.

Height 75cm-1.2m.

Origin Eastern USA.

Growing conditions Well-drained soil; sun.

Hardiness RHS H7, USDA 4a-10b.

Season of interest Summer.

Cirsium tuberosum

I obtained this as *C. tuberosum*, but the name may be erroneous as the foliage is dissimilar to the description of this British native, which grows on calcareous soils in Wiltshire and Glamorganshire. It does, however, have tubers similar to a dahlia, and spiny glaucous-green foliage. In summer, dark, flowering stems with an almost mealy covering, produce terminal thistle flowers of rosy-purple. It seeds around readily but is easy to recognise and remove if growing where it is not wanted. A great draw for insects.

Height 90cm-1.2m.

Origin Western and central Europe.

Growing conditions Moisture-retentive but free-draining soil; sun.

Hardiness RHS H6.

Season of interest Summer.



Veronicastrum virginicum 'Lavendelturm'

Veronicastrums have erect stems with leaves in whorls along their length. They provide a strong, perpendicular accent that lasts well into the autumn, long after the flowers have gone. *V. virginicum* 'Lavendelturm' has branched spikelets of lavender flowers and is adored by bees and butterflies alike. It flowers in midsummer and is a great vertical element in naturalistic planting schemes, mixing particularly well with grasses. They do not suffer from powdery mildew and seldom need staking.

Height 1.5-1.8m.

Origin Northeastern USA.

Growing conditions Moisture-retentive soil; sun or dappled shade.

Hardiness RHS H7, USDA 3a-9b.

Season of interest Summer to early winter.

Places to visit

Recommended places to see seasonal plants at their best

With summer in full swing there are numerous gardens to visit, and the National Gardens Scheme's book *Gardens To Visit*, (The Yellow Book) is a great source of ideas. The NGS (ngs.org.uk), which supports nursing and caring charities, features some real gems, such as **Broughton Grange** in Oxfordshire.

In 2001, Broughton Grange's owners



Bury Court Gardens.

commissioned designer Tom Stuart-Smith to transform a six-acre, south-facing field into a walled garden as part of a 350-acre site that includes a knot garden, an arboretum, wildflower and water meadows as well as many walks through long borders and paddocks. Open for the NGS on 24 July, although visits can also be made on other days, see website for details.

Ratibida pinnata

Imagine an echinacea with a prolonged growth spurt and this will give you some idea of *Ratibida pinnata*. Its pale-yellow, daisy-like flowers have reflexed petals and a prominent central cone atop slender stems, which move in the gentlest of breezes. More delicate and refined than *Rudbeckia laciniata* 'Herbstsonne', it will reach a similar height but can be placed not only at the back of a border but also closer to the front as its willowy stems permit other perennials to be seen.

Height 1.2-1.5m.

Origin Central North America.

Growing conditions Moisture-retentive soil; sun.

Hardiness RHS H6, USDA 4a-8b.

Season of interest Summer to early autumn.



Allium carinatum subsp. *pulchellum*

Ornamental alliums usually conjure up the big, bold and brazen purple, rose or white drumstick-types, which are so prominent in gardens in late May and early June.

A. carinatum subsp. *pulchellum* is more subtle, flowering later in the year but still attracting bees with copious nectar. The flower heads start off upright and as they open the individual flowers hang down until they look like a brilliant firework. Once pollinated, they return to the vertical and produce lots of black seeds. AGM†.

Height 30-40cm.

Origin Central and southern Europe, Russia and Turkey.

Growing conditions Well-drained soil; sun.

Hardiness RHS H5, USDA 3a-9b.

Season of interest Summer.



Taenidia integerrima

The move towards more naturalistic planting schemes has resulted in an explosion in the use of wildflowers in gardens, many originating from the rich and diverse flora of North America. For example, *Taenidia integerrima*, known colloquially as the yellow pimpernel, is a graceful plant, appearing in late spring, with delicate, divided leaves infused with bronzy-pink. A member of the carrot family, in summer it produces a succession of small, greenish-yellow flowers in open umbels with no bracts.

Height 60-90cm.

Origin Northeastern USA.

Growing conditions Tolerates relatively dry conditions; sun or dappled shade.

Hardiness RHS H6, USDA 5a-8b.

Season of interest Late spring to summer.

Broughton Grange, Wykham Lane, Broughton, Banbury, Oxfordshire OX15 5DS. Tel 07791 747371, broughtongrange.com

To see gardens planted in a naturalistic style with many of the North American plants mentioned above, visit **Bury Court Gardens**. The walled garden was the first naturalistic garden designed by Piet Oudolf in Britain and is constantly

changing with introductions of new plants. Open on Plantsmans' Days (the last Wednesday of every month from April to September), as well as by appointment. Bury Court, Bentley, nr Farnham, Surrey GU10 5LZ. Tel 07771 663437, burycourtbarn.com

Dove Cottage Nursery and Garden sells an extensive range of plants suitable for naturalistic planting and also has a lovely



garden in which to see them. Yew hedges enclose superb, naturalistic planting combinations on a north-facing hillside overlooking the Shibden and Chelsea valleys. Sanguisorbas grow alongside ornamental grasses, veronicastrum and rudbeckias. Dove Cottage Nursery, Shibden Hall Road, Halifax, West Yorkshire HX3 9XA. Tel 01422 203553, dovecottenursery.co.uk

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With pumpkins all set to scramble, Jojo is thinking vertically

WORDS JOJO TULLOH ILLUSTRATIONS SARAH YOUNG

Our first London garden was really more of a green yard: a postage stamp-sized lawn, edged by two narrow borders and a small, raised bed, all surrounded by high, brick walls. I filled it with a Christopher Lloyd-influenced jungle of coppiced *Paulownia tomentosa*, the delicate, olive-stemmed bamboo *Himalayacalamus falconeri*, plenty of cannas and a banana, *Musa basjoo*. As I had no allotment at that time, the edible element came from a few pots of cherry tomatoes on the concrete patio (the prolific, dark-red 'Black Cherry' and the sweet, yellow 'Sunbaby') and the yellow patty-pan squash, 'Sunburst'. The latter, I grew up strings tied to a nail hammered into the wall, about 1.5m up, and stretched down to the front of the raised bed. It was an exuberant but still manageable mix for a novice gardener. Many years later, with the toddling baby of that garden almost an adult, and with much more space, I still like the idea of training pumpkins, this time into an arbour. If you have a row of pumpkins or squash already in the ground try training them up – either over coppiced hazel bent into arches or a repurposed, metal rose pergola.

As the fruits swell, you can support them by making little hammocks out of horticultural fleece or onion nets sourced from a friendly greengrocer. The wide leaves of the squash will block out the

sun, creating a cool tunnel. Place a deck chair underneath and take a moment's repose inspired by Andrew Marvell's poem *The Garden*: 'Annihilating all that's made / To a green thought in a green shade'.

It may sound absurd, but shopping for vegetables in north Devon in early spring I found myself falling in love with a cabbage. You might well say "get a grip" but, with peas, courgettes and asparagus still some weeks in the future, the pointed, pale-green heads of *Brassica oleracea*, sold as hispi by greengrocers, were a very welcome change from winter vegetables. These cabbages have a delicate, sweet savour to them and are delicious sliced thin and eaten raw in a salad, shredded and cooked with red onion for a hot slaw, or lightly steamed and served with butter and seasoned with black pepper.

This year I plan to grow them myself and now is the time to sow them successionally. Make several sowings starting in July, two weeks apart to stagger supply and ensure success. You can buy 'Hispi' F1 seed from Thompson & Morgan (thompson-morgan.com), but at £3.99 for only 40 seeds you might find other cultivars better value. Tuckers Seeds (edwintucker.co.uk) has two – 'Durham Early' and 'April' (both £1.40 for 500 seeds) – the former is a tightly wrapped, compact torpedo, while the latter is smaller with a looser head, described in the catalogue as 'very popular', so perhaps I've come late to the party. ▷

WHAT TO DO NOW

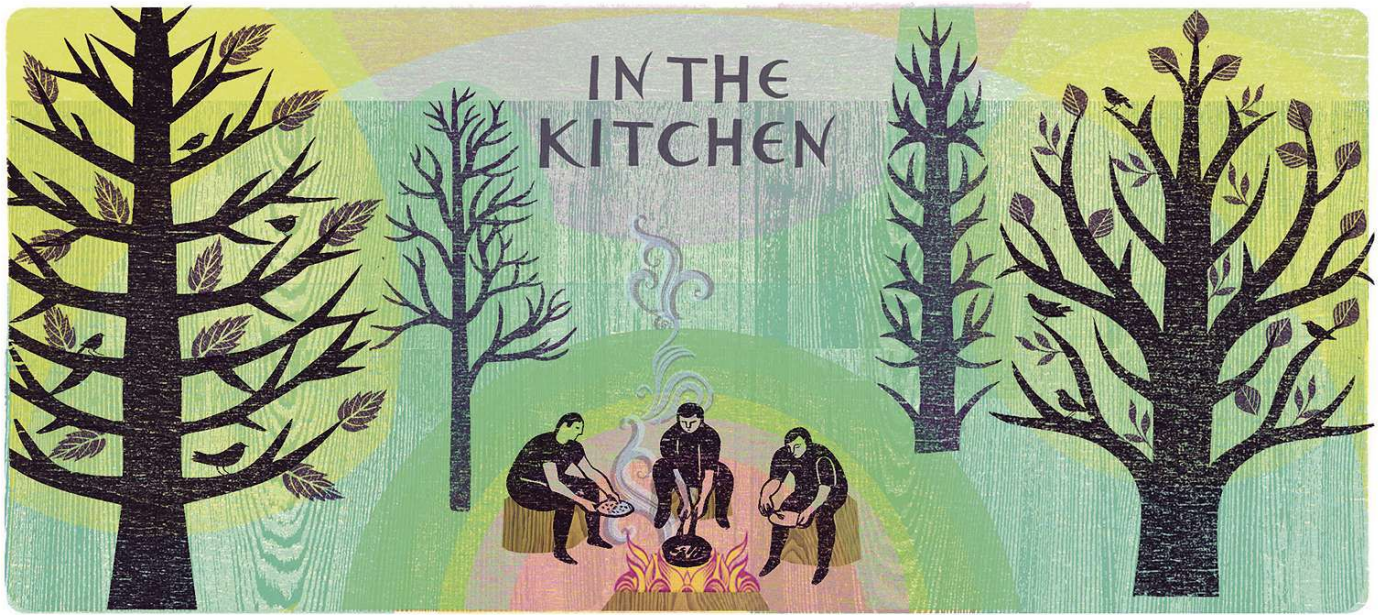
- Keep an eye on your tomatoes. When the plant has set four or five trusses, snap off the tops above the tallest truss. Continue to pinch out side shoots and stake well or tie to a string suspended from a pole. One of my allotment neighbours makes a very robust frame out of scaffolding

- poles. Continue to feed tomatoes and other greedy plants, such as pumpkin, with liquid manure – easy to make by suspending a sack of manure in a barrel or tub of rainwater for ten days, then stir and dilute to a weak tea colour.
- In the herb garden keep snipping to ensure plenty of young growth, take the

- shears to any larger bushes that look tired. Harvest sage, thyme, rosemary, lavender and lemon verbena. Hang upside down somewhere airy to dry then seal up in jars for winter use.
- When the leaves of onions, shallots and garlic start to yellow lift and leave to dry in the sun. I take mine into my

open-sided shed when the weather is uncertain and plait when fully dry.

- Now is also a good time to take cuttings of sage and thyme to pot on in early September. If you like chervil, sow some now for a winter supply, as well as winter greens, such as mache, rocket, mizuna and mibuna, and turnips.



Fires aren't allowed on our allotments but in my ideal world cooking and growing would happen in much closer proximity. In his book *Wildwood: A Journey Through Trees*, Roger Deakin tells of a visit to the Tien Shan mountain range in Kazakhstan to search for the ur-apple. He describes with envious eyes the outdoor summer kitchens in the foothills. These open-sided rooms are very commonly found built close to the vegetable plot with their own wood-fired oven, charcoal grill and range of sinks that drain straight into an irrigation system for thirsty plants, such as courgettes and melons. The tin roof extends out over a wooden deck to form a veranda held up by coppiced hazel bent into elegant arches.

I can't bake bread on my allotment but I can at least cook my vegetables in the back garden. In this country it is meat we commonly cook outside, but in Catalonia there is an ancient tradition of taking a grill and a little wood out into the countryside and cooking a vegetable lunch in the open air. The braised salad, *escalivada*, takes its name from a Catalan word meaning to cook in ashes. Make a fire (or light your barbecue) and when it dies down sprinkle on some rosemary, thyme and winter savoury, put the vegetables (two aubergines, two each of long red and

green peppers, four tomatoes and one large Spanish onion) directly on to glowing coals, using tongs to turn. The skin will char and blacken giving a smoky flavour (the tomatoes will cook quickly; the onions take up to an hour). Remove the charred exterior, then either eat strips of the vegetables on bread with garlic, salt and olive oil, or mix them

in a bowl with a sherry-vinegar vinaigrette and some chopped parsley. Once you've got a taste for grilling vegetables, try strips of courgette or young leeks. Take ten slender leeks and cut off the roots and a little of the green, then split lengthways, wash well, bring a wide, shallow pan of water to the boil, salt well and add the leeks. Cook gently until just tender (four minutes), then drain on a clean tea towel. When ready to grill, brush with olive oil and grill on a barbecue. Serve with hard-boiled eggs and aioli, and garnish with freshly chopped chervil and parsley and a little olive oil.

USEFUL COOKERY TIP

No. 7 Plum kernels in jam

When making greengage jam, crack a large handful of the stones and take out the kernels, then add them to the jam for a bitter almond note.

For a grilled-tomato sauce take around 1kg of ripe tomatoes and grill over coals, turning so that the skin blisters and chars. Remove any very hard, black skin and purée the pulp. Peel and chop a shallot and sweat in olive oil before adding the puréed tomatoes and cook down to a thick, jammy texture. Taste, and season with salt and perhaps a pinch of sugar if too acidic. □

RECIPES

With so much emphasis on the fruits of your labours, it is easy to overlook the flowers. If you are quick, there is still time to harvest lime flowers from parks and gardens. *Tilia cordata* and *T. platyphyllos* offer the most fragrant flowers and can be used to flavour creams and custards. If you're making a risotto of herbs, asparagus or fresh

peas, then place a handful of flowers in **250ml white wine**, bring to the boil and leave to infuse before straining. Using around **300g arborio rice**, stir in the wine and let the rice absorb it all before adding around **750ml chicken or vegetable stock** a ladleful at a time.

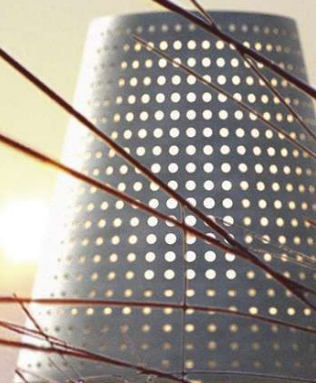
When a glut of soft fruit threatens, it's time to make syrup. Take a large

mixing bowl and fill with the soft fruit of your choice – raspberries, redcurrants, blackcurrants, strawberries, and so on. Crush them lightly with a wooden pestle and leave in a cool place for 24 hours to ferment a little, then pour the fruit and juice into a bowl lined with a clean muslin. Gather the corners of the fabric and twist to make a pouch,

squeeze hard to extract the juice, then add **1kg sugar** for every **500g juice**. Bring slowly to the boil over a low heat, stirring frequently. Remove from the heat as soon as it begins to bubble and pour immediately into sterilised bottles. You can dilute the syrup with water to make a long drink, use it to bottle fruit or pour over puddings.



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Ailsa Kemp

Enthralled by plants from an early age, Ailsa is currently an apprentice at Waterperry Gardens in Oxfordshire, undertaking everything from propagation to fruit tree pruning

PORTRAIT ANDREW MONTGOMERY

Earliest gardening memory Growing *Mimosa pudica* (sensitive plant) from a packet of seed my mother bought me and putting the poor plants through endless hours of poking and prodding in fascination at the way the leaves folded.

First plant love Orchids. I would save my pocket money for weeks so that I'd be able to buy a new orchid to add to the ever increasing collection filling up my windowsill. I still love the variety of flower shapes, colours and the unique way that they are pollinated.

Who has inspired your career the most? David Attenborough and his series *The Private Life of Plants*. It was made around the time I was born and I grew up with his enthusiasm sparking my fascination in plant evolution and function.

Favourite garden Ascott in Buckinghamshire. I love the way the formality of the gardens acts as a contrasting foreground for the pastoral scene beyond.

Three worthwhile tips for every gardener Wise words from my head gardener Pat Havers, "Always have string in your pocket – you never know what will need tying up; stake your plants early; and keep

a diary as you'll always find yourself asking 'how did I do this last time?'"

Favourite planting style As natural as possible. I spent some time at Sissinghurst as they were planting thousands of bulbs throughout the garden. One of their gardeners had travelled abroad specifically to see wildflower meadows and was painstakingly replicating the drifts the flowers would form in the wild; alliums tend to stay more solitary, while tulips form clumps.

What principles have guided your attitude to gardening A healthy respect for the ecosystem around us and the delicate balance that keeps it functioning.

Favourite gardening books? Brian Capon's *Botany for Gardeners*. It's such an accessible book and is packed full of the features that make plants so fascinating.

Contact ailsa.kemp@btconnect.com

Further information Waterperry Gardens run a number of practical gardening courses and events. For details of these and the forthcoming Art in Action visit waterperrygardens.co.uk or call 01844 339254

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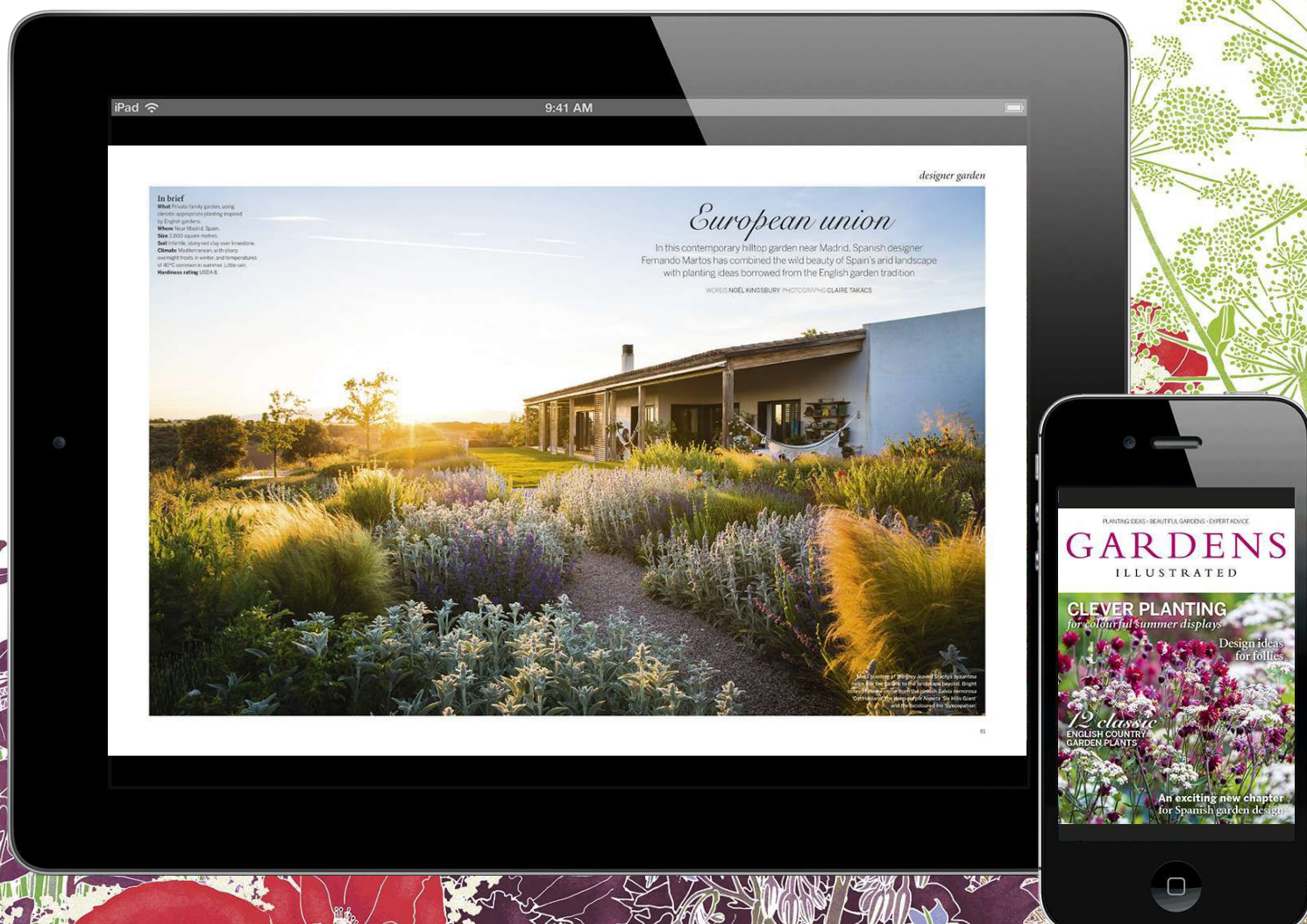


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Formal viewings

Mel and Nick Tanner's carefully structured garden of rooms has no grand views over verdant fields, but plenty of internal vistas to enchant the visitor

WORDS NOËL KINGSBURY
PHOTOGRAPHS REBECCA BERNSTEIN

Mel Tanner is the first to admit that hers is an inward-looking garden. Look up and you'll catch sight of a quintessentially English church tower and the gables of the neighbouring manor house, Ampney Park, but the garden doesn't naturally lead the eye to green vistas beyond. Instead there is a well-developed set of internal views, divided mostly by yew hedges, which make the most of the space and keep the eye within the garden's boundaries.

When Mel and her husband Nick began work on their garden in 1988, they visited many others for inspiration. "All the well-known ones and a lot of others," says Mel. Those others – Westwell Manor (by the late Anthea Gibson), designer George Carter's garden at Silverstone Farm in Norfolk, and Wollerton Old Hall in Shropshire [issue 163, page 34] – turned out to be the most influential. Gradually, as their children grew up, a lawn became less important and it was replaced by intensively planted borders – "We moved in from the edges," says Mel. Some expanses of lawn survive, such as the largest 'room' the Green Garden (see page 38), kept deliberately empty as a calming space.

"We didn't start out with the aim of making a garden of rooms," says Mel. "But that is how it has evolved." One of their early projects was to create a Rose Garden, reflecting the 1990s' love affair with old-fashioned, shrub roses, and that decade's determination to break with the sterile, rose-only borders of the past. The underplanting is fulsome, with geraniums, aquilegias and phlox. "The phlox don't like competition though," says Nick. "And they vary in their performance." However, they have had success with both the white *Phlox paniculata* 'Fujiyama' and *P. paniculata* 'White Admiral'. The Rose Garden was made on what had been a driveway, so the soil was shallow and stony and required additional topsoil and much feeding, although clearly it has been worth it as the roses are thriving.

Later projects have included a lime allée, a vegetable garden and, most recently, a rill that cuts through a lawn bordered by an east-facing golden border on one side with a yellow theme, and a west-facing hot border on the other with purples and other dark shades. The former makes the most of the morning sun, with yellow-tinged foliage shrubs, such as *Choisya ternata* Sundance (= 'Lich'), yellow ▷



Steps lead down from the Rose Garden to a sheltered, formal lawn surrounded by densely planted borders. White obelisks provide support for climbing roses at various points in the border, while a splendid *Wisteria floribunda* 'Alba' covers the wall of the 18th-century Coach House built in distinctive Cotswold stone.

In brief

Name The Coach House.

What Private garden comprising many different garden rooms.

Where Gloucestershire.

Size Just under one and a half acres.

Soil Loam over limestone.

Climate Cool temperate.

Hardiness rating USDA 8b.



Main image In the romantic Rose Garden, box balls provide structure and a counterpoint to the rich magenta flowers of *Rosa* 'Charles de Mills' and the pale-pink blooms of *Rosa* 'Félicité Parmentier', while looser plantings of *Alchemilla mollis* and *Nepeta x faassenii* by the steps give the garden a more relaxed feel.

Below, left to right

Tall trees behind the Rose Garden draw the eye down to the lawn in front of the house, and to the rich planting that surrounds this.

The pale, creamy-pink of *Astrantia major* and purple-blue of *Allium cristophii* work beautifully with the rich pink of *Rosa* 'Madame Boll'.

The pink *Rosa* 'Marchesa Boccella' adds a very English look to this view overlooked by a church tower and the roof of a neighbouring manor house.

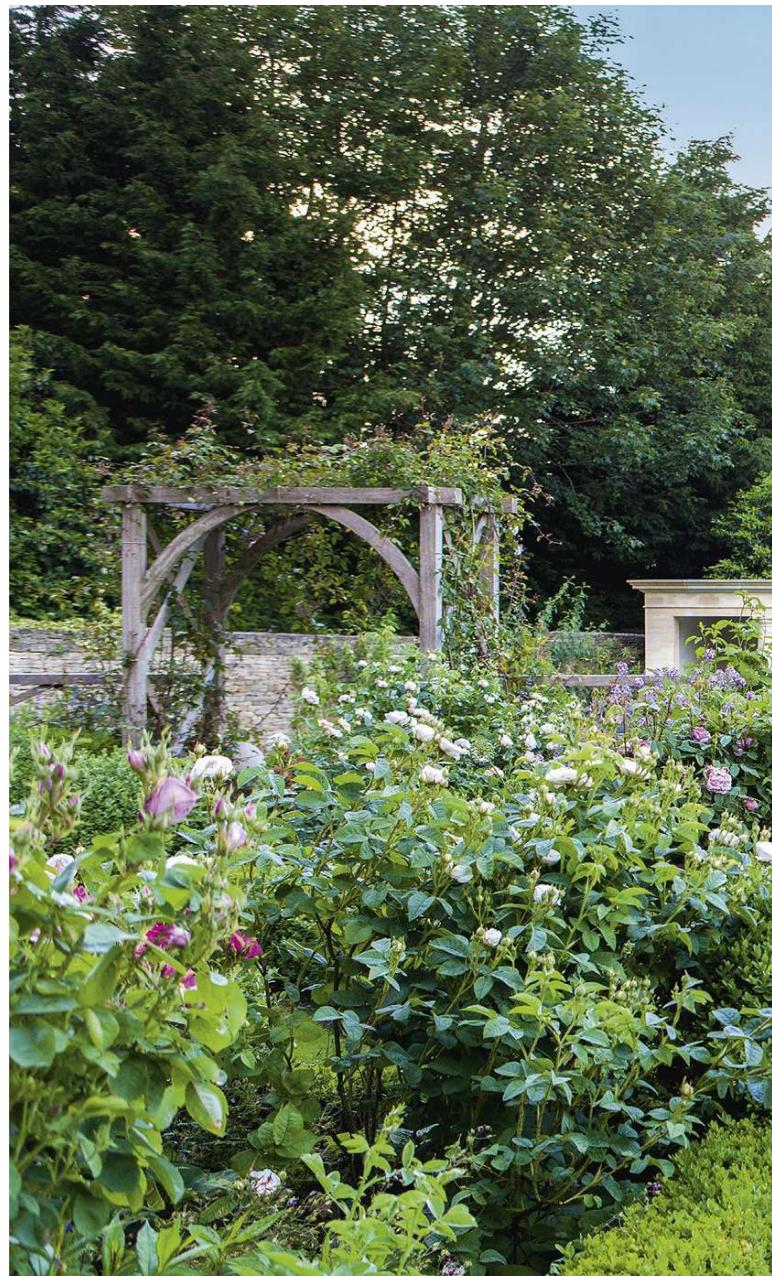
▷ and bronze tulips in spring and, later in the year, the low-growing grass *Hakonechloa macra* 'Aureola' planted at intervals along the front. The west-facing border sets a dark theme with purple-leaved shrubs, such as *Physocarpus opulifolius* 'Diabolo', dark tulips and later, suitably toned dahlias, salvias, cannas and sanguisorbas. "This is the border that keeps going for longest in the autumn," says Mel.

Winter interest is provided by an extensive range of smaller, evergreen shrubs, many of which add further spring value with sweetly fragrant flowers. There are several daphnes, some steadily expanding clumps of *Sarcococca* species, invaluable for scenting the garden in January, and *Osmanthus x burkwoodii*. The end of winter sees many hellebores and snowdrops and Mel, who confesses to being something of a plantaholic, is always finding new temptations among these.

Walking around the garden, the axes and sub-axes that cut across it make a particularly strong impression; they integrate and tie together discrete parts by offering glimpses through from one area to another. A good garden axis should quite literally take your breath away when ▷

GARDEN PLAN

- 1 Chickens' greenhouse
- 2 Rose Garden
- 3 Swimming pool
- 4 Glade
- 5 *Parrotia persica*
- 6 Formal lawn
- 7 Yew walk
- 8 Rill Garden
- 9 Woodland Garden
- 10 Green Garden
- 11 Golden border
- 12 Vegetable garden
- 13 Gravel Garden
- 14 Hot border
- 15 Yew rectangles
- 16 Upper terrace
- 17 Lime allée
- 18 Lower terrace
- 19 Driveway
- 20 House
- 21 Cloister Garden



HANNAHMCVICR



Main image The allée of pleached limes, *Tilia platyphyllos* 'Rubra', each with a neat box ruff, give a cloister-like feel to the calm Green Garden.

Below, left to right

Archways, such as this linking the Rill Garden to vegetable garden, help to draw the eye to the internal vistas within the garden.

The west-facing hot border is home to a mix of purple-leaved trees and shrubs, such as *Fagus sylvatica* Atropurpurea Group and *Physocarpus opulifolius* 'Diabolo', joined by a mix of hot-coloured flowers, including *Crocosmia* 'Lucifer'.

The Rill Garden creates an area of calm with two contrasting borders of golden flowers and foliage on one side and darker-coloured plants on the other.

▷ first seen. Here there is one that does exactly that. Looking down a lime allée, your eye is drawn straight into the house and towards a mirror that reflects the garden back to you – a truly dramatic integration of house and garden. For the most part, the formality of the garden is of the classic, conventional kind, however, the four, large yew rectangular hedges that have been planted in a row to separate the small Gravel Garden from the calm, central Green Garden, create a more chunkily modernist look – the gaps between them, offering tantalising glimpses to the richly planted borders, are especially effective.

Mel and Nick manage the garden together, with a part-time gardener one day a fortnight, and have some outside help for pruning the larger roses and the hedges. “Mel takes the lead,” says Nick. “She does more of the thinking and planning, and I do more of the physical implementation.” They admit to arguing over where to place plants, but it is clearly arguing with a small ‘a’. The overall impression is of a harmonious joint enterprise that gives both parties great pleasure. □

USEFUL INFORMATION

Address Ampney Crucis, Cirencester, Gloucestershire GL7 5RY.

Tel 01285 850256.

Website thecoachhousegarden.co.uk

Open By appointment from mid March until the end of September for parties of ten or more. Also opens under the National Gardens Scheme (ngs.org.uk) and offers rare-plant sales (in aid of James Hopkins Trust) and garden lecture days see thegenerousgardener.co.uk for details.

Providing structure in the garden

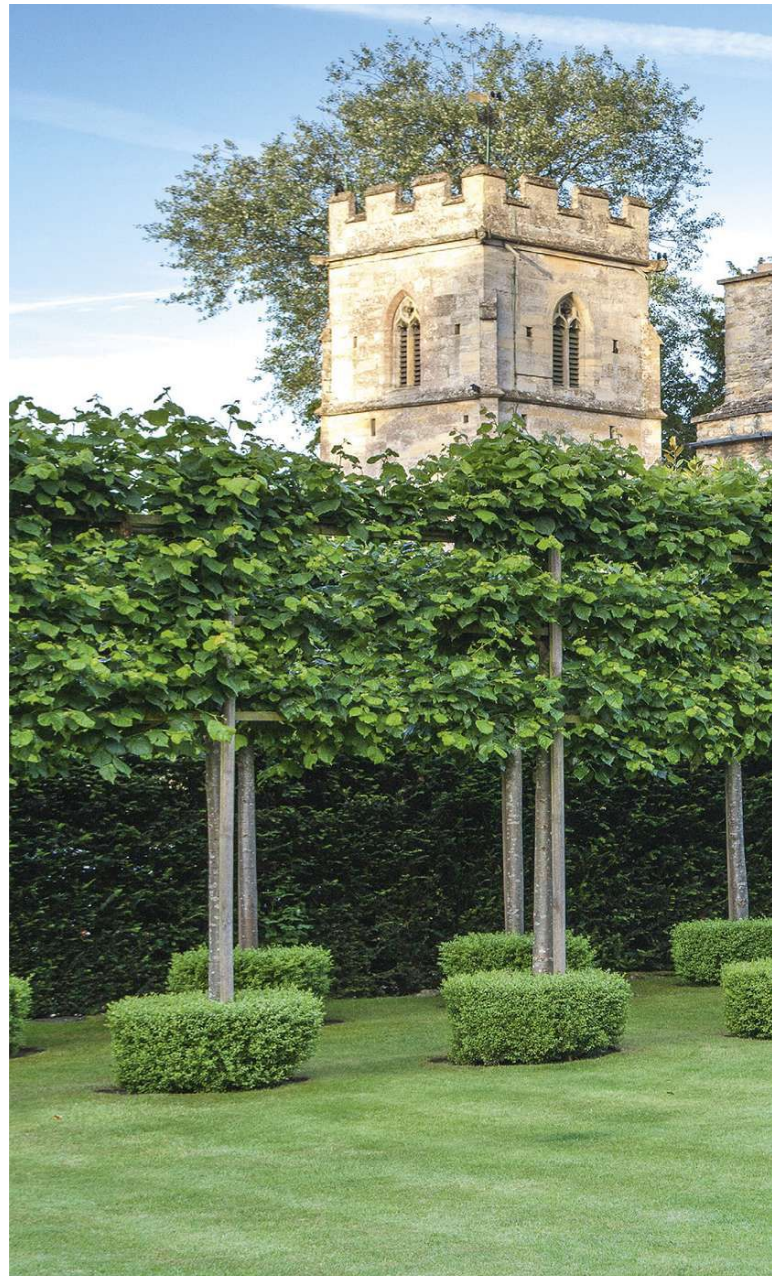
Creating vistas. These don't need to be formal allées, but using arches or gaps between hedges to frame focal points at some distance provides a sense of order and perspective.

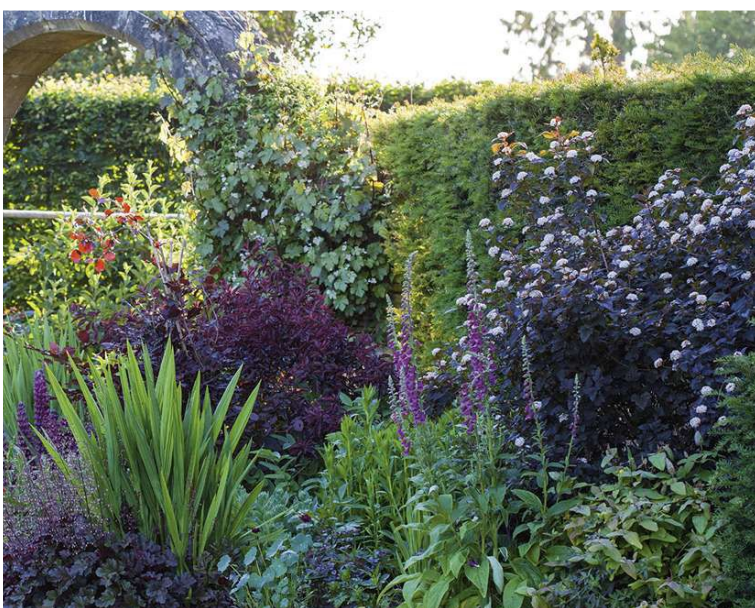
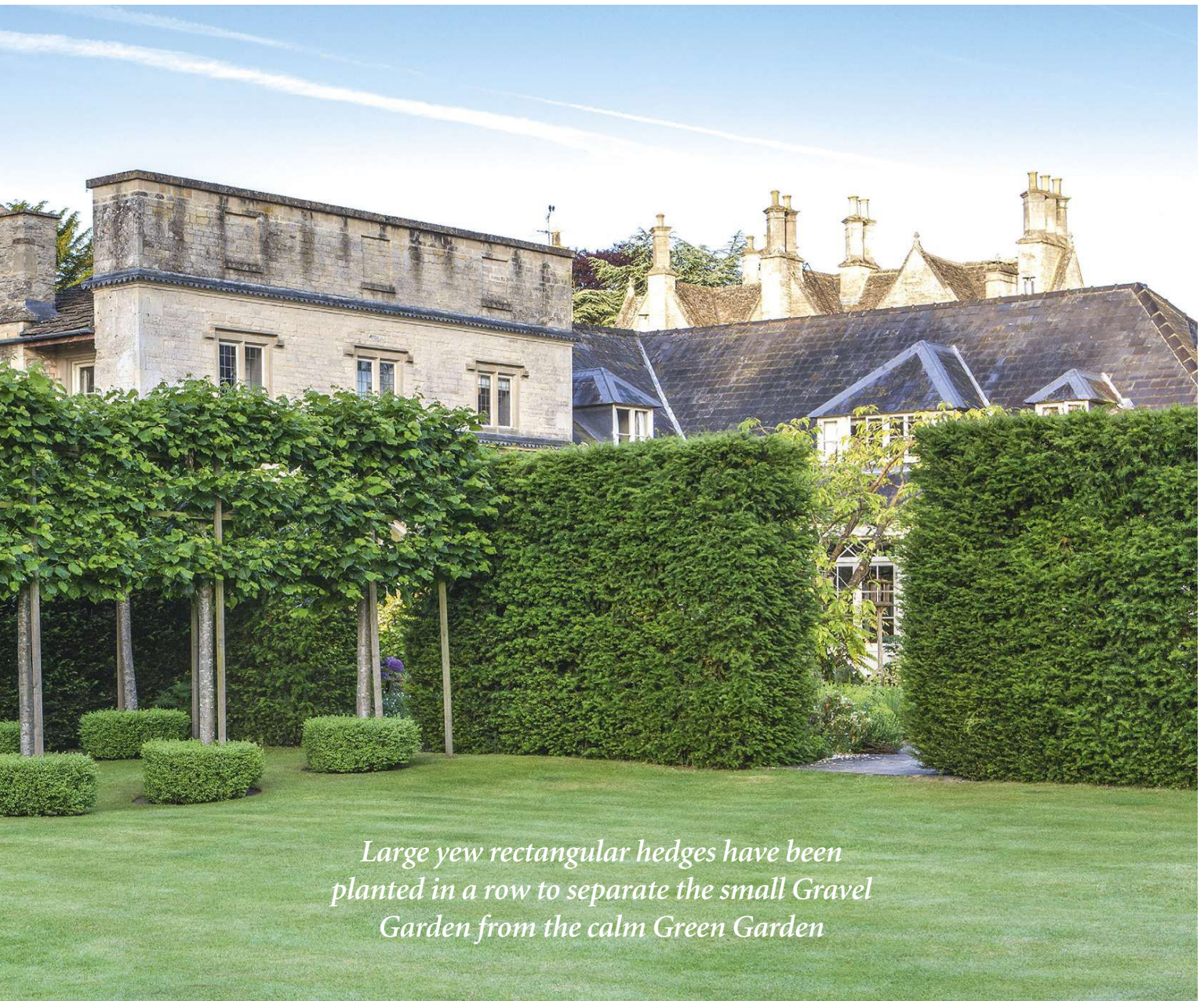
Obelisks are very useful for allowing sweet peas and smaller clematis to scramble up in the summer, and provide a focal point in the winter. They can be particularly effective in pairs.

Yew is the classic tree for clipping and for hedges. Shaping it into simple geometric shapes can be extremely effective in providing year-round structure.

Rills are a feature often seen in Islamic gardens. They help to cool the atmosphere in summer heat, and create a clear formal line at ground level. Work best with a symmetrical element on each side.

Stone spheres are a well-established English garden feature that work well here and can be very effective if the theme is continued with box balls or occasional other shrubs clipped into spheres.





12 favourite plants from the garden

1 *Rosa 'De Resht'*

One of the most free-flowering, fragrant and compact of the old damask/gallica roses. Although its exact origins are unknown, this extremely old cultivar most probably comes from Iran. According to Mel: "It flowers and flowers and keeps on flowering." 1m. AGM*. USDA 4a-9b, RHS H7†.

2 *Baptisia australis*

A true double-purpose perennial of prairie origin with indigo-blue, lupin-like flower spikes in early summer and a shrub-like mound of much-divided slightly glaucous foliage until the autumn. Long-lived, slowly increasing its clumps over the years. 1.6m. AGM. USDA 3a-10b, RHS H7.

3 *Dianthus carthusianorum*

Tough perennial with jewel-like flowers on long, rangy stems that is best grown through other plants, particularly smaller grasses. Tolerant of poor limestone soils, it flowers at midsummer, even in drought conditions. 70cm. USDA 5a-9b, RHS H7.

4 *Clematis integrifolia*

This is a non-climbing clematis, with a woody base and slightly lax stems that produce sweetly scented flowers throughout the summer. Combines well with other perennials. Sun or light shade. 1m. USDA 4a-9b, RHS H7.

5 *Allium 'Globemaster'*

Probably the best drumstick allium around, with huge, dense heads of deeply coloured flowers that appear later than others, neatly linking spring and summer. Often survives from year to year, possibly better than other cultivars. 1m. AGM. USDA 4a-9b, RHS H7.

6 *Verbascum* (Cotswold Group) 'Cotswold Beauty'

Upright, branched, flower spikes combine beautifully with drumstick alliums in early summer. Cut back old flowers to encourage new. Biennial to short-lived

perennial, best on poorer, drier soils in sun. 1.5m. USDA 5, RHS H7.

7 *Sisyrinchium striatum*

Distinct, squat clusters of sword-shaped leaves and whorls of flowers; summer flowering. Inclined to seed around, sometimes too enthusiastically. Any reasonable soil in full sun. 70cm. USDA 7a-10b, RHS H7.

8 *Linaria purpurea* 'Canon Went'

Flowering for months through the summer, this airy, delicate-looking perennial is short-lived but is a good self-seeder on well-drained soils; looks good mixed with more compact plants. Best in sun. 70cm. USDA 5a-8b, RHS H7.

9 *Rosa 'Félicité Parmentier'*

Of all the old roses that only flower once a year (in early summer), this has one of the longest seasons, and a delicious fragrance. Compact habit with upright stems. Any reasonable soil in full sun. 1.5m. USDA 4a-8b, RHS H7.

10 *Paeonia lactiflora*

'Monsieur Jules Elie'

A decadently large peony, with flowers growing from a bulky plant with rather lax stems in early summer. Very good as a cut flower – and popular commercially – with a light scent. Easy to grow on fertile soils in full sun. 1m. AGM. RHS H7.

11 *Allium nigrum*

Sturdy clusters of dark-centred, white flowers in early summer are as lovely for their strong structure as for their colour. They need full sun and a warm situation for a repeat performance the following year. 60cm. USDA 4a-9b, RHS H7.

12 *Lunaria annua*

Very cheerful flowers in late spring are followed by distinctive, pearly, translucent seedheads in autumn. This is an annual but often self-seeding. Any reasonable soil in sun or light shade. 1m. USDA 4a-8b.



1



5



9

*Holds an Award of Garden Merit from the Royal Horticultural Society. †Hardiness ratings given where available.



Singing the blues

For all those rainy days and Mondays summer throws our way, gardener Jacky Mills has devised four fragrant and sophisticated container combinations to help raise our spirits

WORDS JACKY MILLS PHOTOGRAPHS ANDREW MONTGOMERY





Summer skies

When I think of summer, images of blue skies come to mind despite the often sombre reality. To compensate for those occasional grey days, I chose a monochromatic scheme using just blue flowers. Set off beautifully by the zingy, fresh green of the *Hakonechloa*, the warm rust of the containers prevents the scheme looking too cold and will later enhance the autumn coloration of these grasses. Repetition keeps the design simple, and more effective than a busy display.

How to achieve the look

Container

These galvanised colanders are sometimes sold as vintage shellfish buckets, sometimes as olive baskets – either way, they make attractive planters. As the bases are also slatted, I lined them first with hessian. With the oil drum (centre), I carefully removed the lid with an electric saw before drilling drainage holes into the base. Unsure of its previous contents, I cleaned the inside and filled it with broken polystyrene before sinking a plastic pot containing the penstemon into the top.

Cultivation and care

All these plants enjoy sun and good drainage. *Agapanthus* will flower better when their roots are restricted, so allow them to bulk up for a

few years before splitting clumps in spring. Both these cultivars are reasonably hardy, but protect them with a thick mulch if overwintering outside. *Salvia* 'Blue Note' has aromatic foliage and, like the low-growing penstemon, will flower all summer if regularly deadheaded. Cut the latter back to about 15cm after the worst of the frosts in spring and take cuttings as an insurance against winter wet if planting in the ground. The deciduous *Hakonechloa* is a non-invasive, slow-growing grass from Japan. Fully hardy, it prefers moisture so add some leaf mould to the mix. Propagate by division after cutting back to the ground in late February. For later colour, add *Salvia uliginosa* 'Ballon Azul', a dwarf selection, with blue and white flowers.

Plants (see above left)

1 *Agapanthus* 'Charlotte'

A compact cultivar with pale-blue flowers and a pronounced stripe to each petal. 45-60cm. July – August.

2 *Hakonechloa macra*

A slow-growing, mound-forming grass producing fine sprays of pale-green flowers in early summer. 30-40cm. AGM*. August – September.

3 *Salvia* 'Blue Note'

Bushy, free-flowering, half-hardy perennial with aromatic foliage below spikes of blue, hooded flowers. 50-60cm. May – November.

4 *Agapanthus* 'Midnight Star'

Clump-forming perennial, with umbels of deep-blue flowers held on stout stems above narrow, strap-like leaves. 70cm. July – August.

5 *Penstemon heterophyllus* 'Electric Blue'

A hardy perennial producing intense blue, tubular flowers on short stems. 45-55cm. June – September.

*Holds an Award of Garden Merit from the Royal Horticultural Society.



Moth candy

I'm fond of aeoniums, particularly these intensely dark rosettes held aloft on quirky stems. The colours blend together with the muted tones of the metal urn, the white daisies ageing to a soft pink as their green centres fade to yellow. They also complement the magenta buds of the night phlox, whose white-notched flowers are closed during the hottest part of the day. They will open in the evening, exuding a heady vanilla and honey fragrance to attract moths.

How to achieve the look

Container

This well-proportioned, late 19th-century, cast iron urn was a great find at a local flea market. The long, fluted main body, with its lovely rusty patination is quite narrow, so won't accommodate plants with large rootballs.

Cultivation and care

Aeoniums are perfect specimen plants in containers and happily mix with other species that require sun and well-drained conditions. Tall plants can be vulnerable in high winds, so take cuttings when they get too leggy. Cut the stem with a sharp knife and leave the ends to dry up before potting on in gritty compost. Prevent the mahogany whorls of *A. 'Zwartkop'* reverting to green in

winter by supplying good light levels away from frost and reduce watering. The species *A. arboreum* produces compact green rosettes on branching stems that I've previously teamed up with white *Diascia* or the white *Euphorbia hypericifolia* Diamond Frost (= 'Inneuphe'). *Erigeron karvinskianus* self seeds easily and is lovely springing up among paving. Seed can be sown directly on to compost indoors from early February or outside from April to July. The night phlox is a South African native, requiring full sun and sharply drained soil. Cut back hard after flowering to encourage repeat blooms. The annual form, *Zaluzianskya capensis* 'Midnight Candy', can be sown in spring. There's also a perennial species *Z. ovata*.

Plants (see above)

1 *Erigeron karvinskianus*

A low-growing, mat-forming, hardy perennial with daisy-like white flowers darkening to pink with age. A prolific self seeder. 30cm. AGM. June – October.

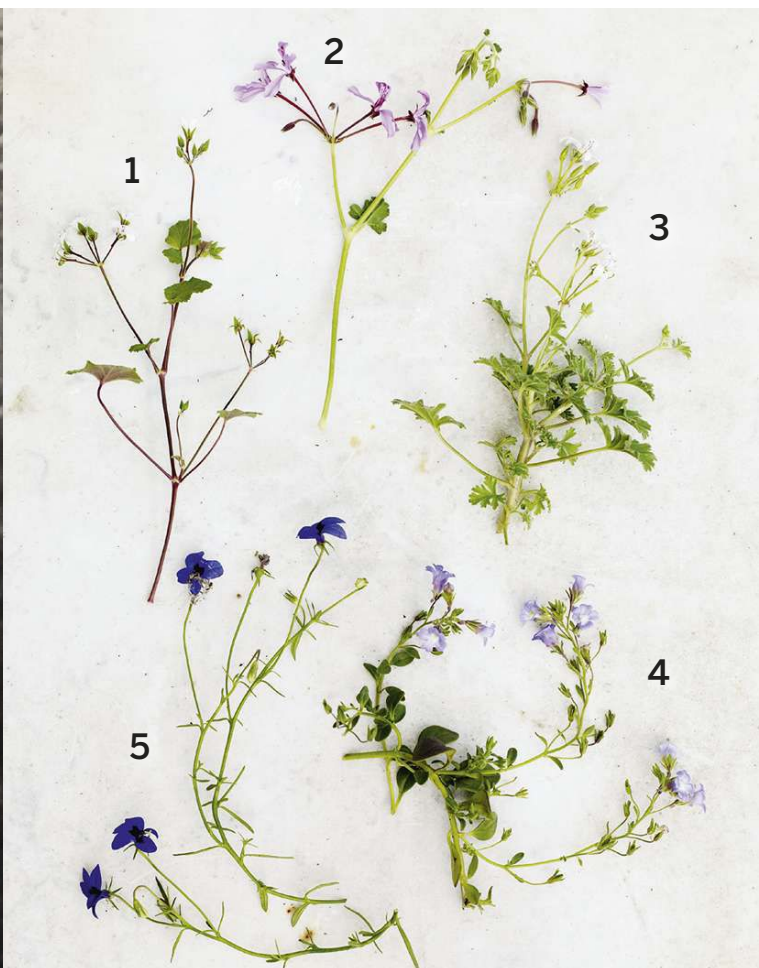
2 *Zaluzianskya capensis*

'Midnight Candy'

This hardy annual has maroon-backed, white-lobed petals that open in the evening. Highly scented with aromatic foliage. 25-30cm. June – August.

3 *Aeonium* 'Zwartkop'

An evergreen, subtropical succulent with multiple waxy rosettes borne on a basal stem. It produces racemes of star-shaped, yellow flowers in spring. 1m. AGM. Year-round interest.



Perfect pelargoniums

My interest in scented-leaved pelargoniums began while looking after a client's collection. I discovered lots of new plants perfect for containers and have been experimenting ever since. One of my favourites is *Pelargonium* 'Brilliantine' with its dainty, pink flowers held aloft neat, glaucous foliage that smells of eau de cologne. It works well as a specimen plant grouped with other individuals or in a mixed container. But be warned, they're addictive.

How to achieve the look

Container

I made a display combining three different pelargoniums with two other plants with similar growing habits. I used some ceramic pots I'd bought at the Chelsea Flower Show to unite them as a collection of loose, trailing plants. These small planters with their distressed glaze come in a range of soft pastel colours that enhance the mounds of delicate flowers. Plain terracotta pots could be used instead, coated with several layers of chalky paint in a favourite pastel hue.

Cultivation and care

Scented-leaved pelargoniums are tender perennials that need to be kept frost free in winter. They like a sheltered spot in full sun

and require a well-drained, loam-based compost, which I finish off with a top dressing of grit. They respond well to a fortnightly high-potash feed and regular deadheading, and are easy to propagate from cuttings. I have chosen some of the more delicate cultivars with smaller leaves and a profusion of flowers. One of my current favourites is *Pelargonium* 'Brilliantine', with its dainty, bright-pink flowers held in neat sprays above glaucous foliage. It works equally well as a specimen plant grouped with other individuals or in a mixed container. It's shown here as part of a larger display with two other favourite pelargoniums, and partnered with a lovely alpine snapdragon and the blue-flowered *Monopsis*.

Plants (see above)

1 *Pelargonium australe*

A prostrate form with masses of tiny, white flowers and two-tone leaves. 50cm. April – October.

2 *Pelargonium* 'Brilliantine'

Small, pink flowers above scented, grey-green, crimped leaves. 20-30cm. April – October.

3 *Pelargonium* 'Ardwick Cinnamon'

Velvet-grey filigree leaves with a constant supply of small, white flowers. 15-30cm. April – October.

4 *Chaenorhinum origanifolium* 'Blue Dream'

A dwarf snapdragon with violet flowers, requiring well-drained soil in full sun. 20-30cm. June – August

5 *Monopsis* Midnight (= 'Yagemon')

A South African bedding plant with trailing, deep-blue flowers. 20-30cm. June – October.



Chocolate bunnies

No series on containers would be complete without chocolate cosmos. The deep velvety-brown flowers, which slowly fade to a dusky red, are capable of enriching any planting scheme, and the faint scent of chocolate cake wafting on warm sunny days is a bonus. I've combined it here with a dark-purple salvia and the beautifully soft, tactile seedheads of a pennisetum, tipped white like a rabbit's tail. For a bit of sparkle, I added some young thalictrum plants at the base.

How to achieve the look

Container

I wove this basket out of brown willow several years ago. It will deteriorate if left out all year, so I used a large plastic pot that neatly fitted inside and planted everything up in that. A rattan cane basket would work just as well, but remember to line it with weed-suppressant membrane, which will keep the compost in place while allowing excess moisture to escape.

Cultivation and care

This compact cosmos has an especially strong scent. Treat it like a dahlia, cutting back the foliage in winter and storing the dormant tubers away from frost. Bought as small plants, the Chinese thalictrums,

eventually get much taller. I decided to enjoy their beautiful leaf shapes and fluffy white flowers in a container before planting in the border. Pennisetums are not always hardy so treat as annuals or lift and overwinter under glass. *P. alopecuroides* 'Little Bunny', a miniature version of 'Hameln' with pink-tinged, foxtail flowers, is another cultivar to try. *Salvia* 'Nachtvlinder' is a bushy salvia with single, sumptuous purple, hooded flowers. Plant it out in late May and keep deadheading to encourage flowers throughout the summer. It can survive low temperatures in winter if mulched and not over watered. Salvias take easily from cuttings, producing good-sized plants in a year. They prefer moist, well-drained soil in full sun.

Plants (see above)

1 *Thalictrum yunnanense*

Clump-forming perennial with lobed leaves and pink flower buds opening to white. 50-60cm. July – September.

3 *Cosmos atrosanguineus*

Chocamocha (= 'Thomocha')

Tender perennial, deadhead regularly to maintain a constant supply of the daisy-like, dark chocolate flowers. 45-65cm. July – October.

4 *Pennisetum massaicum* 'Red Bunny Tails'

A clump-forming, deciduous ornamental grass, not reliably hardy. Fluffy red flowers fade to buff in autumn. 60cm. July – October.

5 *Salvia* 'Nachtvlinder'

A shrubby perennial with velvety, deep-purple, hooded flowers. Attractive to pollinators. 60-75cm. June – October.

For all stockists information please visit gardensillustrated.com





Above In the tiny area just inside her back gate, Nancy has planted 40 or so containers with annuals, along with some perennials, such as cordyline and fuchsia.

Right The yellow box, sited among lush planting, is not a bird house but a poetry box, one of many around Portland, in which residents leave poems for others to enjoy.



Nancy Goldman has always been serious about her gardening. “I got involved with the Hardy Plant Society of Oregon early on,” she says. “I’ve been on the board, was president for four years... I’m knee deep in gardening, maybe waist high now.” But not too serious. This is Portland, Oregon, after all, where the eccentric and the whacky are more or less mainstream, and where ‘Keep Portland Weird’ is almost the city motto.

Perhaps Nancy’s, and indeed Portland’s, secret is to combine creativity with good organisation and clear forward planning. “I went to Portland Nursery with a wagon, and I bought perennials A through M,” remembers Nancy. “And then later went back and bought them from N through Z.” That’s serious plant buying, however, plants are only part of the story. For much of the 30 or so years Nancy has worked on her modest-sized suburban garden, it was most notable for crazy sculptural displays of found objects, many discovered in skips, from what Nancy calls “dumpster diving”. The planting now takes centre stage, although there are still plenty of reminders of her older style. Look and you will find a washbasin, two seats, a supermarket trolley, and a typewriter, all planted up.

The planting here is incredibly skilful. Anyone walking past Nancy’s house gets a taster, as the front garden is densely planted, ▷



In brief

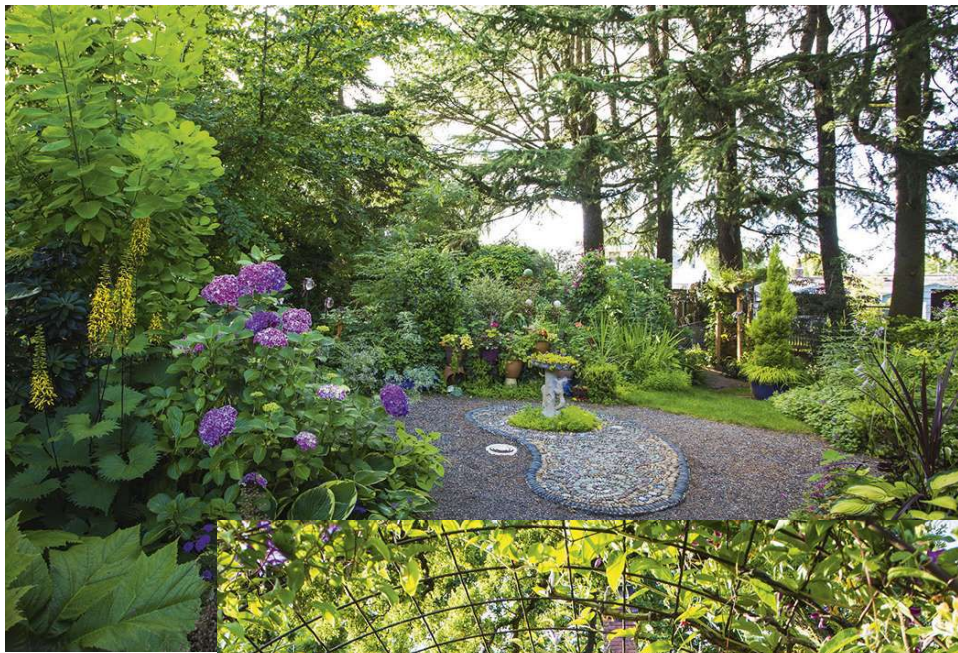
What Plant-focused, suburban garden that incorporates displays of found objects.
Where Portland, Oregon, USA.
Size Just over 830 square metres.
Climate Mediterranean and temperate with dry summers and cool, wet winters.
Soil Clay, with lots of rocks, ameliorated with crushed basalt and compost.
Hardiness rating USDA 8-9.

A dense mix of purple-flowering plants, including the Asiatic *Lilium* 'Black Jewel', *Centaurea cyanus* 'Black Garnet' and sweet peas, fill the borders around Nancy Goldman's house in Portland, Oregon.

Mix and match

Take a closer look and you'll find Nancy Goldman's exuberant garden to be a skilfully worked mingling of plants and ephemera

WORDS NOËL KINGSBURY PHOTOGRAPHS CLAIRE TAKACS



Above left Nancy's friend Jeff Bale created the pebble mosaic around the birdbath. Nancy gathered most of the rocks herself and added some marbles that light up in the sun.

Above A pretty shoe acts as an unusual container.

Left A shady arbour covers the path to Nancy's front door. The grass edging the path is *Acorus gramineus* 'Ogon' – one of Nancy's favourite edging plants for shady areas.

Right Nancy with her dog Jacques, a papillon. The fridge-magnet Latin phrase translates as 'my garden kicks ass'.

▷ as is the area known as the 'hell strip' (the strip of earth between the road and pavement). This strip also includes a couple of mosaics, courtesy of Nancy's friend Jeff Bale a local landscape architect, famous for his pebble creations.

What is immediately obvious in the front garden, and which is carried on in the back, is the density of Nancy's planting. This is absolutely not because plants are crammed in, as a closer look reveals how well everything is layered. "I try to get the right place for everything, and I don't want things looking forced," explains Nancy. "The garden is systematic, even though it looks blowsy, or outrageous or crazy or whatever." It is not just the physical arrangement of the plants, but the level of care too: "I'm always out there doing something maintenance wise," she says.

There is almost no lawn. Nancy's friend Lucy Hardiman, a well-known local writer and garden designer advised against one early on, but now there's little room for one anyway among so many plants. "When you have a habit of buying too many plants, you have to figure out where you are going to put them," says Nancy. That doesn't mean there is no careful editing of the plants that make it into this plantaholic's garden. "I have a strict colour code," she explains, "I don't do red and I don't do blue, well maybe the

odd accent; I have blue containers, but not blue plants. I do chartreuse, through green, orange, yellow, and I love, love, love pink." It is, however, the green that is dominant; endless shades of green, and a huge, but subtle range of foliage shapes and textures. Nancy sees her garden as part of a wider aesthetic. "The way you dress and the way your house looks, is the way your garden looks too," she declares.

There has been plenty of hard work, Nancy started with an unforgiving clay and added 'quarter ten' – a local crushed basalt – and compost to some part of the garden every year. The rewards seem to be good growth, although with the hot, dry summers typical of Portland there still needs to be some summer irrigation. Above all, however, this is a garden that represents half a lifetime of learning about plants and putting them together, and that is exactly what makes it such a success. □

USEFUL INFORMATION

Nancy's garden is not generally open to the public, but she does open on selected days for members of the Hardy Plant Society of Oregon. See hardyplantsociety.org for details.



8 favourite plants from Nancy's garden

1 *Colocasia esculenta* 'Mojito'

A type of a common tropical vegetable (taro), but with variegated leaves – up to 60cm long – that have a different pattern on each leaf. It requires warm summer nights to succeed, and in the UK should really be grown indoors. Certainly needs to be brought inside over winter 90cm. USDA 7b-10b†.

2 *Clematis* 'Princess Diana'

An herbaceous species, so starts up again every year from ground level. Long summer flowering. 2.5-4m. AGM*. RHS H5, USDA 4a-11.

3 *Salvia* 'Amistad'

A very long-flowering, herbaceous salvia that originates from a nursery in Buenos Aires in Argentina. Sun and fertile soil needed. 1.2m. RHS H4, USDA 8a-11.

4 *Ligustrum sinense* 'Sunshine'

An evergreen privet with golden-variegated leaves. Can be kept clipped if needed. Best in full sun, and tolerant of a wide range of conditions. 2m. RHS H6, USDA 7a-9b.

5 *Miscanthus sinensis* 'Gold Bar'

Horizontal gold bands on fine leaves make an impact from spring onwards. Will produce flower/seedheads at the end of warm summers. Non-seeding. 1.5m. RHS H7, USDA 5a-8b.

6 *Lysimachia congestiflora* 'Persian Chocolate'

A very dark-leaved foliage plant, useful for edging and containers. Relatively strongly spreading. Yellow flowers in summer. 15cm. RHS H6, USDA 6a-9b.

7 *Clematis* 'Étoile Violette'

A vigorous species but with light growth, making it suitable for scrambling over shrubs; flowers late summer. Hard annual pruning needed. 3m. RHS H7, USDA 6a-9b.

8 *Lilium* 'Lionheart'

This hybrid Asiatic lily produces long-lasting flowers in midsummer, and has a reputation for increasing well over time. Likes sun or very light shade in moist, well-drained soil. 90cm. RHS H7, USDA 3a-8b.





Thalictrum

Often thought of as tall, airy plants with finely cut foliage and a froth of flower, meadow rues are, in fact, much more varied

WORDS VAL BOURNE PHOTOGRAPHS LYNN KEDDIE

In brief

What Mainly herbaceous perennials, often with delicate, fern-like foliage, and small flowers in shades of purple, mauve, white or acid-green.

Origins A genus of around 150 species in the *Ranunculaceae* (buttercup) family, mostly native to temperate regions of the world.

Season Most flower in early to late summer.

Size Heights vary enormously from a few centimetres to head-height and above.

Conditions Generally moist, fertile soil with reasonable drainage, and good light for the meadow species. Light shade for woodlanders; and good drainage for the alpine species.



Val Bourne is a garden writer and lecturer, who also judges plant trials at RHS Wisley.

Gardeners invariably think of thalictrums, or meadow rues, as tall, airy plants with ferny foliage and slender stems topped by mauve flowers. They take their name from Thalia, one of the Greek muses, and often exude a delicate, willowy charm that few of us can resist.

Members of the *Ranunculaceae* or buttercup family, there are some 150 species of thalictrums, although relatively few of these are grown in cultivation. They are much more varied in size than often assumed, and as well as those reaching head height and above, there are a number of diminutive growers of just a few centimetres tall.

Many of those that make successful garden plants originate in the temperate climate of the northern hemisphere and are completely hardy, however, more tender thalictrums can be found in the tropical parts of the Americas and South Africa. Several interesting species come from the Himalayas, eastwards to China, Korea and Japan, where they grow along the banks of streams, damp meadows and shady conditions.

T. delavayi, first noted by the French missionary Père Armand David (1826-1900) in Yunnan in China, was introduced by Jean Marie Delavay (1834-1895) in the 1880s. The double form of *Thalictrum delavayi* 'Hewitt's Double' (see page 55) is particularly appealing, reminiscent of a soft-mauve gypsophila on stilts and equally good to cut. There are some outstanding selected single forms, including the paler-flowered 'Ankum' (left). Others, such as *T. delavayi* var. *decorum* (page 54), have blueish, bell-like flowers that resemble small clematis. However, open-flowered thalictrums go over quite quickly and can produce variable seedlings, many not as good as the parent. I'd advise finding a choice form and deadheading to prevent inferior seedlings.

Known as the Chinese meadow rue, *T. delavayi* is a star performer in this genus. However, it has yet to shine in the ongoing RHS Thalictrum Trial, currently being



THALICTRUM DELAVAYI 'ANKUM'

Come July, this very select, airy form produces generous sprays of pale-lilac 'petals' surrounding sulphur-yellow stamens. A selection made by Coen Jansen and named for his nursery in Ankummer, in the Netherlands. 2m. USDA 5a†.

▷ held at Aberglasney Gardens, near Carmarthen, because it needs three to four years to become established. The trial, which was planted in 2012, suffered an appallingly wet winter in its first year and many of the newer introductions collected in China and Korea perished and have now been replanted on raised mounds to improve drainage. It's an indicator that, although most thalictrums love summer rainfall, they also resent winter wet.

T. ichangense (page 58), is probably the most interesting new introduction and one Chinese form has dusky leaves in shades of plum and smoke highlighted by a tracery of white veins. Barely 30cm high and with ragged, lilac-pink to white stamens, this is best grown for its foliage. American plant hunter Dan Hinkley grows his in full sun on a scree, however, the *Flora of China* records it as growing on damp, rocky ledges. I struggle to keep it in my cold, damp garden, but feel it's worth the battle.

Some of the taller thalictrums also have stunning foliage and the glaucous leaves of a seed strain of *T. flavum* subsp. *glaucum*, raised by Bob Brown of Cotswold Garden Flowers, stood out on the trial with strong stems supporting delicate, grey foliage, which looked good throughout the season. It's tolerant of drier conditions, however, seedlings can be a nuisance. The upright *T. lucidum* (below right), has glossy, green, herringbone foliage topped by lime-green froth. The rare *T. morisonii*, a Swiss species, is a finer version of *T. lucidum* and one I long to grow.

There are several new nursery hybrids worth looking out for, including 'Black Stockings' (above right), which has green, aquilegia-like foliage and black stems topped with deep-purple pompoms.

The Dutch nurseryman Coen Jansen has popularised the use of self-supporting thalictrums in prairie planting, using them as a strong backbone. 'Elin' (page 58) has been outstanding on the trial with its good foliage and bloomed purple stems. The black-stemmed 'Anne' (page 58) and 'Tukker Princess' (page 59) are also grown principally for their colourful stems.

In all, thalictrums have much to offer as garden plants and many have the rare qualities of a delicate, understated elegance and an strong architectural presence.

• Val's recommendations for thalictrums continue over the next six pages.

Best for flowers



SAROJ KUMAR KASAUJ

THALICTRUM RENIFORME

Grey foliage with hairy undersides that nurseryman Bledwyn Wynn-Jones tells me smells of cucumber when rubbed. Large, pink, cup-shaped flowers with pointed tepals and cream stamens. 1.8m. USDA 6b-9b.



JULIE DANSEREAU / GAP PHOTOS

T. 'BLACK STOCKINGS'

A selection from seeds collected in China, this dazzler is distinguished by its almost black stems, and rounded, bright-green foliage, topped with flat clusters of fluffy, lavender flowers in early summer. 1m. USDA 5b-9b.



T. DELAVAYI VAR. DECORUM

Long, dark, wiry stems hold small, delicate, three-lobed, green leaves topped by relatively large, bluish-purple flowers, each with four pointed 'petals' set around a boss of golden stamens. 1m. USDA 5b-8b.



T. LUCIDUM

Slender and upright with stiff, ridged, green stems and unusual shiny, green herringbone-shaped foliage. The fragrant, wispy, lemon flowers appear in July, by which time the leaves will have yellowed. 2-3m. USDA 7a-9b.



***T. DELAVAYI* 'HEWITT'S DOUBLE'**

Produces a haze of lavender, fully double, pompom-like flowers that can last from midsummer until autumn. Tall, willowy stems, with dainty green leaves that resemble the maidenhair fern.

1.5m. AGM*. RHS H7, USDA 5b-8b.



T. ROCHEBRUNEANUM

First distributed in the UK in the 1940s by Alan Bloom of Blooms of Bressingham, this tall, refined species has large, lavender-mauve flowers held above remarkable blue-green foliage. It's from Japan, so needs plenty of moisture in summer and a warm position to emulate conditions in its native land. Very hardy in winter and, with reasonable drainage, it will return. 2m. USDA 4a-10b.

Best for flowers



***T. SPLENDIDE WHITE* (= 'FR21034')**

Selected by French breeder Thierry Delabroye from a cross between *T. delavayi* and *T. elegans*, this produces a profusion of sparkling white flowers on elegant stems above aquilegia-like foliage. 2m. USDA 4a-7b.



T. DELAVAYI* VAR. *MUCRONATUM

Very similar to *T. delavayi* var. *decorum*, but is often taller and perhaps with a definite point to the end of each petal. The pretty, bell-shaped flowers are lilac-pink with primrose stamens. Stood out on the trial. 2m.



T. RAMOSUM

A dainty Chinese thalictrum with black, wiry stems and dark buds held above tiny, blue-green leaves. Flowers are large, lavender orbs of stamens and last a very long time. Only available at Crûg Farm Plants. 30-40cm.



T. FLAVUM* SUBSP. *GLAUCUM

Grown for its handsome powdery, blue-grey foliage, strong upright stems and frothy, yellow flowers. Foliage emerges pale-yellow and is often used with dark tulips. 1.5m. AGM. RHS H7, USDA 5a-9b.

How to grow

- Many thalictrums originate from damp, often shaded situations, so tend to prefer those type of conditions, however, most will do well in moist, well-drained, humus-rich soil in a sheltered position, with or without shade, as long as their roots are not allowed to dry out.
- Thalictrums generally hate dry summers, so be prepared to water them in droughts especially in their first season. It's advisable to mulch well to help conserve moisture.
- Like many in the buttercup family, or *Ranunculaceae*, thalictrums contain toxic alkaloids, so they are rabbit- and deer-proof. Contact with the foliage may irritate the skin so it's advisable to wear gloves.
- Thalictrums are easy to grow from seed, but this must be sown once it ripens on the plants in late summer or autumn. Thalictrum seed (as with many members of the buttercup family) has a short period of viability. Remember to deadhead if you don't want plants to self seed.
- To propagate named cultivars, divide the rootstock of established clumps in early spring, just before they come into growth. Pot up the divisions and grow on until roots are well established, before planting out in the garden.
- Taller thalictrums often need some support, but it's best done discreetly with pea sticks or thin metal stakes. Growing them in the middle of a border gives them some support from surrounding plants and also helps hide any shabby foliage low down.

Suggested combinations

Thalictrums with colourful stems are extremely useful in modern prairie-planting schemes that involve statuesque, late-flowering perennials and grasses. This is because thalictrums are out of the ground by March and by mid-April they're 30cm high while the rest of the border is generally still underground.

The new growth emerges like strong asparagus spears, then leaves into purple-flushed growth. This

doesn't get eaten by slugs, or suffer from frost damage, so is often used as a backbone in continental planting. April-flowering tulips work well with young thalictrum foliage and you can create a beautiful blend with the dusky Triumph tulips 'Shirley' and 'Negrita', or set off an ivory-cream Darwin tulip, such as 'Floradale'.

T. 'Black Stockings' (see page 54) probably has the darkest stems of all, but is more suited to a cottage garden style than prairie planting because the purple orbs of stamens appear in May on a shorter plant that measures just over 1m in height. It could be used on the lighter edge of a woodland border because the bright-green foliage is very aquilegia like (indicating that *T. aquilegiifolium* is probably in its bloodline). Or it could be grown in an early summer border, to precede roses and peonies, because the deep-purple flowers are extremely pretty.

The longest-flowering thalictrums are sterile, setting no seeds, and therefore have to be raised by micro propagation. However, thalictrums with stamens do set seeds and will hybridise. If you have a good form, I'd advise deadheading then raising any progeny by taking root cuttings.

Where to see

• Aberglasney Gardens

Llangathen,
Carmarthenshire SA32 8QH.
Tel 01558 668998, aberglasney.org

• Great Dixter

Northiam, Rye, East
Sussex TN31 6PH.
Tel 01797 252878, greatdixter.co.uk

Where to buy

• Cotswold Garden Flowers

Sands Lane, Badsey, Evesham,
Worcestershire WR11 7EZ.
Tel 01386 422829, cgf.net

• Crûg Farm Plants

Caernarfon, Gwynedd LL55 1TU.
Tel 01248 670232, crug-farm.co.uk

• Beeches Nursery

Ashdon, nr Saffron Walden,
Essex CB10 2HB.
Tel 01799 584362,
beechesnursery.co.uk

Best for stem and foliage



T. ICHANGENSE

A small, slow-growing Asian species with huge potential if it proves reliable over winter. The plum-leaved forms have miniature begonia-like foliage. Several duskier forms are being micropropagated. 5cm. USDA 6a-9b.



T. 'ELIN'

Tall, strong, damson-toned stems, purple-flushed grey-blue foliage and delicate purple and cream flowers. At Great Dixter in East Sussex it's used with the purple *Tulipa* 'Shirley' to great effect. 2.5m. USDA 5a-9b.



T. 'ANNE'

A star performer with dramatic, architectural stems that are thinner and blacker than those of 'Elin' (below left) but still self-supporting. Pretty, blue-green foliage and pink buds that mature to white, but ordinary flowers. 2.5m.



T. MINUS 'ADIANTIFOLIUM'

Small and low growing with delicate foliage, similar to a maidenhair fern, which lasts well all season. A perfect foliage plant for quiet, shady areas. Clump forming and non-invasive. Insignificant yellowish flowers. 30-40cm.



T. 'TUKKER PRINCESS'

A giant form with stems striped in pink, dusky-grey and lime-green – reminiscent of a pair of grandad's well-washed pyjamas. Large soft-yellow flowers contrast with the glaucous, ferny foliage that lasts until November. Spectacular. 2-3m.

Alan Titchmarsh

The UK's best-known gardener discusses his eclectic career, the importance of mastering the basics and the pleasures of planting a border without having a film crew in tow

WORDS JODIE JONES PORTRAIT CHARLIE HOPKINSON

Alan Titchmarsh is a hard man to sum up in a single page. He is the television gardener who for 30 years led the BBC's coverage of the Chelsea Flower Show, presented *Gardeners' World* from his own home and was credited with painting the nation's trelliswork blue when make-over show *Ground Force* exploded on to our screens.

At the same time he has been a regular on the wider TV circuit, presenting everything from *Pebble Mill* for the BBC to his own ITV chat show. He has fronted *Songs of Praise* and the *Last Night of the Proms* and voices the eponymous character of *Gordon the Garden Gnome* on the CBeebies channel.

And that's not all. Alan is the author of more than 50 gardening books and writes regular columns for publications as varied as the *Daily Express* and *Country Life*. He has produced four volumes of autobiography, ten best-selling novels and a shelf full of books on subjects ranging from natural history to the Royal Palaces.

"Most of us have many facets," he says. "I've just been lucky to express more of mine than most. If something interests me, I'd regret it if I didn't have a go."

He can't have much cause for regret. He holds both an MBE and the RHS Victoria Medal of Honour. He is president of Perennial (a charity that helps professional gardeners in difficulties) and Plant Heritage, has set up his own charity Gardens for Schools (now run by the Royal Horticultural Society), and gives time to many others, including Child Bereavement UK. But he also operates a number of lucrative commercial ventures and acts as an ambassador for Waitrose.

At 67 years old, he claims never to have dyed his hair and is rarely to be seen in anything other than a pair of (very clean) jeans, but he once came second to George Clooney in a poll to find the sexiest man on television and his waxwork in Madame Tussauds has to be wiped down twice a week to remove the lipstick smudges. The Queen famously once told him that he had "given a lot of ladies a lot of pleasure".

It's not bad for the son of a Yorkshire plumber who left school with a single O Level (in Art) and started work as an apprentice gardener with Ilkley Council at the age of 15. "I still remember my first day with the council," he says. "The superintendent showed me round the dozen greenhouses in the parks department nursery, and then announced that my job would be to look after all the plants in three of them. I thought I was in heaven."

And this, really, is the key to the phenomenon that is Alan Titchmarsh. He is a born gardener, an enthusiastic hard worker and

a bright man, who went from Ilkley to study for a diploma at the Royal Botanic Gardens, Kew, and who then stayed on as a supervisor and staff trainer. "Whatever you want to do, you should take time to master the basics," he says. "I spent four years as a parks' apprentice, a year at horticulture college and three years at Kew, so I trained for longer than a brain surgeon."

From Kew, he moved to become an editor of gardening books at the publishers Hamlyn, and from there joined *Amateur Gardening* magazine as a writer. He made his first television appearance in 1979, when a plague of greenfly descended on the south coast. *Nationwide* invited him to comment and he turned out to be a natural. "I loved the directness of it," he says. "It is an amazing way to pass on information and, hopefully, a bit of inspiration."

His enthusiasm for the medium remains undiminished nearly 40 years later, although he's glad that he is now no longer sharing his Hampshire home with the *Gardeners' World* film crew. When the cameras departed, he and his wife Alison decided to make a fresh start, and moved to a pretty Georgian farmhouse in a neighbouring village.

"I remember putting the first plant in a border here," he says. "I didn't have to take it back out so it could be filmed from three different angles. It just stayed where I put it."

He's converted one outbuilding into a beautiful library, where he works, and another into a tiny theatre where he and Alison put on occasional shows with their friends.

It seems extraordinary that he should have any time at all for hobbies, but in addition to the amateur dramatics, he is a keen bell ringer, has a little boat that he enjoys pottering about in and owns a holiday house on the Isle of Wight where his two married daughters and four tiny grandchildren often come to stay. "Family is the most important thing," he says. "I'd give up everything for them if I had to."

Fortunately, he has never had to choose, and he has no desire to retire. "Why would I? I'm still having so much fun." □

USEFUL INFORMATION

A new series of the garden make-over show *Love Your Garden* begins on ITV in June, and Alan's latest novel, *Mr Gandy's Grand Tour*, will be published by Hodder & Stoughton on 8 September.

NEXT MONTH Didier Wirth, chairman of the Foundation for Parks and Gardens of France.

"I spent four years as a parks' apprentice, a year at horticulture college and three years at Kew, so I trained for longer than a brain surgeon"



In brief

Name Stonefields.

What Large country garden, owned by one of Australia's most high-profile landscape designers.

Where Daylesford, around 60 miles from Melbourne, Victoria, Australia.

Size 15 acres of designed garden within 100 acres of parkland and farm.

Soil Deep volcanic soil but deficient in lime and organic matter.

Climate Cold winters with frost and light snow; summers are hot and dry.

Hardiness rating USDA 10b.



From the house the elegant space of the swimming pool lawn with its flat-topped cushions of box, leads down to mass plantings on the lower lawn of *Salvia nemorosa* (not yet in flower).



Box of delights

The Australian landscape designer Paul Bangay is well known for his clever use of hedging and topiary, but in his own garden he has combined formal structure with looser romantic plantings to glorious effect

WORDS CHRISTINE REID PHOTOGRAPHS CLAIRE TAKACS

N

ew formalism or contemporary classic?

These are just two of the ways to define the work of Paul Bangay, arguably Australia's most high-profile landscape designer.

For the past 30 years he has fulfilled his clients' aspirations with his distinctive look of timeless elegance and simplicity that he sensitively adjusts for different climates and different continents.

A chance meeting at a dinner party more than two decades ago, led to a friendship with the late interior designer David Hicks, and it was Hicks, Paul says, who showed him how to design a large country garden, exemplified by Hicks's own garden The Grove. "He taught me how to 'think big' about scale and I loved his green, masculine gutsy gardens," says Paul.

However, Paul's horticultural heroes are, above all, Vita Sackville-West and, to a lesser extent, Gertrude Jekyll. "I used to dream about their gardens. When I went to the library as a boy with my mother, who was a great gardener, I borrowed books about them," he says. Following his first visit to Sissinghurst, he described the garden as "highly intoxicating and incredibly romantic".

His garden style has evolved to be an adaptation of plants found in British and European gardens, using hornbeam, box and bay hedges, poplars and plane trees, lavender and rosemary, espaliered *Magnolia grandiflora* and the many cultivars of crab apples and ornamental pears. "Seeing these pears growing in streets and gardens was a great discovery for me. I realised how useful they are in city gardens," he says. In Australia they have become Paul's signature plant.

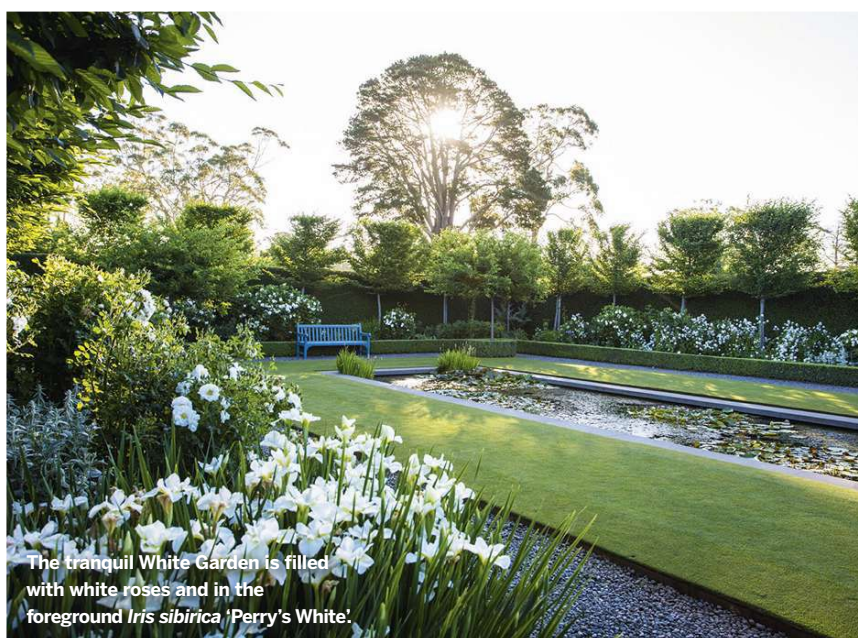
At the same time, he has learned how to integrate some favourite Australian plants – westringias, ferns and violas – into his garden designs. He's fond of using the blackwood or black wattle, *Acacia melanoxylon*, and lilly-pilly, *Syzygium australe*. "It's tougher than bay and needs less water but is still highly ornamental," he says.

All these plants, and many more, appear in his own large and splendid garden, Stonefields. Any visit there begins with a look through a porthole window in the centre of a hedge, revealing tantalising glimpses of treats to explore. "My philosophy is to build up a sense of anticipation and expectation," Paul

To continue turn to page 68 ►



The entrance walkway features a rill that gently cascades to the front door.



The tranquil White Garden is filled with white roses and in the foreground *Iris sibirica* 'Perry's White'.



A medieval-looking bell tower, designed by Paul, creates a focal point for a formal garden.

*Paul's garden style has evolved to be an adaptation
of plants found in British and European gardens...
at the same time, he has learned how to integrate
some Australian favourites*

An avenue of *Malus domestica* 'Crimson
Crisp', a superb red-fruited apple, is
planted above a river of sculpted box in a
dynamic play of light and shade.

Design elements

Paul offers advice on how to get the contemporary classic look

A pavilion

A pavilion in the garden has many wonderful attributes. It acts a focal point in the design – an eye-catcher – yet is useful as a shady, but open, airy arbour in hot climates. Ideally, it should have a seat or two for visitors to rest during a stroll around the garden. Paul says he now prefers a small garden building, such as a pavilion or folly, to urns and statuary in a landscape.

Maintenance

A key aspect of the success of this look is immaculate maintenance. "It all starts with the soil; it's the most important element, however, fertilising, training and a high level of attention to deadheading, and even weeding, demands dedication."

Climbing plants

One of Paul's key aims as a garden designer is to create a unified composition, harmoniously linking house and garden. He uses climbing plants to great effect – wisteria, vines, clematis, ivy and jasmine. The loggia at Stonefields is covered with deciduous crimson glory vine, *Vitis coignetiae*. In the manner of Italian gardens, it casts a cool, green shade in summer and when leafless, allows sunlight to filter through in winter.

The rill

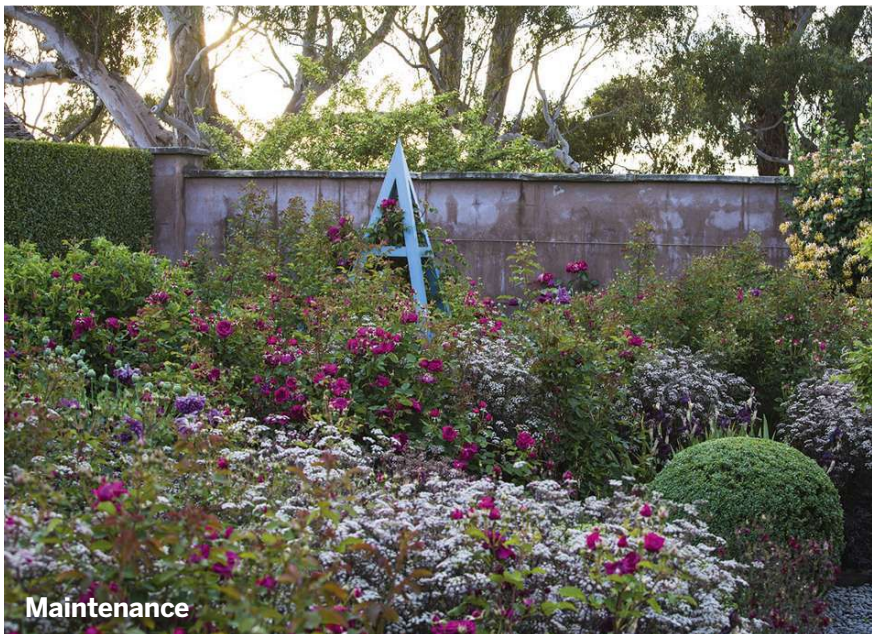
Paul says he first saw rills – a narrow channel carrying water through a garden – when he visited Iran, Syria and Jordan with a group of archaeologists from the University of Sydney. He loves the idea of this deliberate contrivance to introduce water and thinks it especially appropriate to use this design idea in a hot country such as Australia. The rill at Stonefields leads the eye down a series of terraces to the front door.

Box topiary

The revival of interest in topiary in Australia, whether hedging or decorative forms in box, is almost solely down to Paul's influence. He believes that topiary brings softness to the landscape. Box balls, spheres, cubes and hedging have become his trademark and he uses different cultivars for different climates. For example, in Sydney and Brisbane where the summers are more humid, he finds the Japanese box (*Buxus microphylla* var. *japonica*) is mite resistant. In drier, colder areas, he prefers English box, *Buxus sempervirens*.



A pavilion

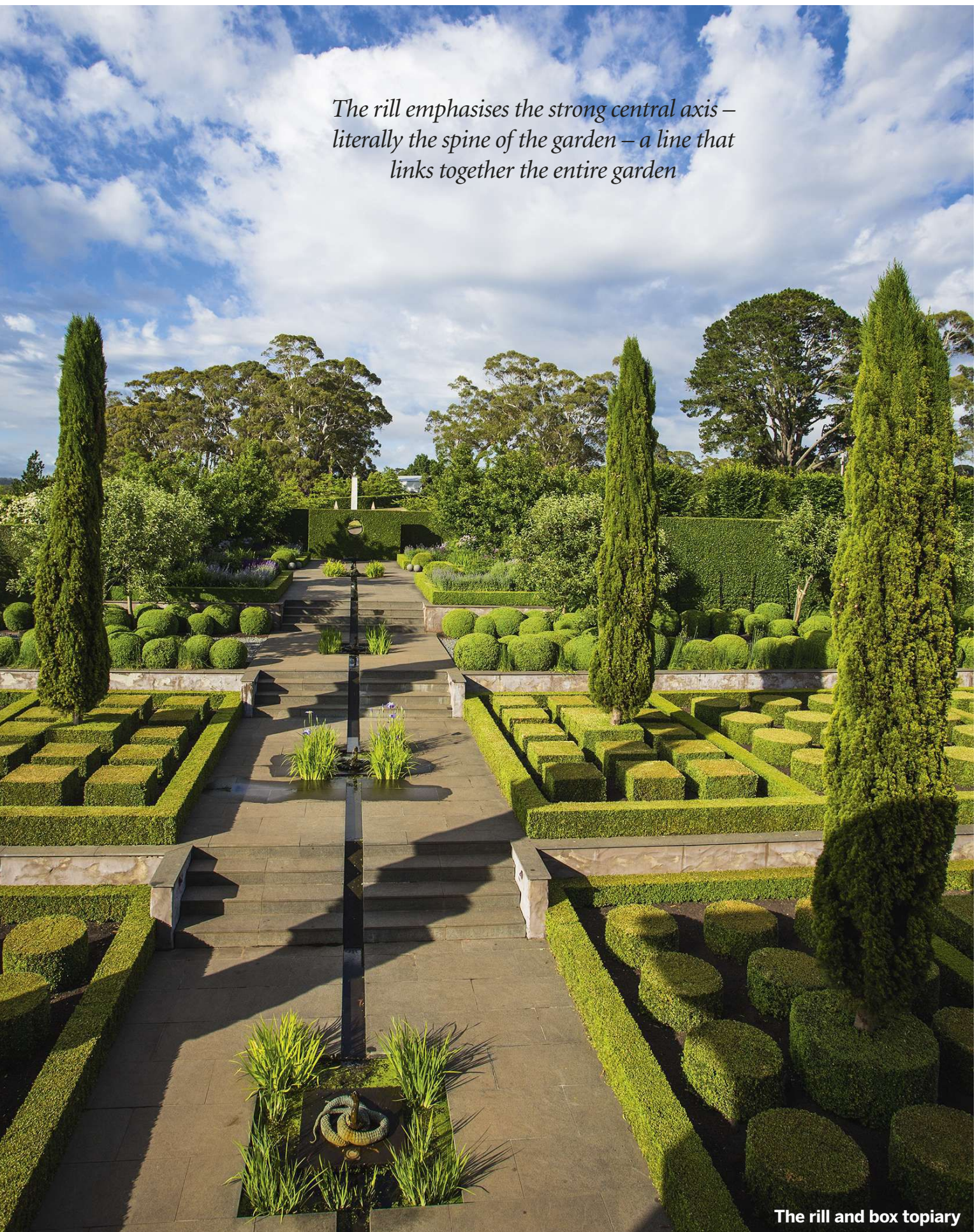


Maintenance

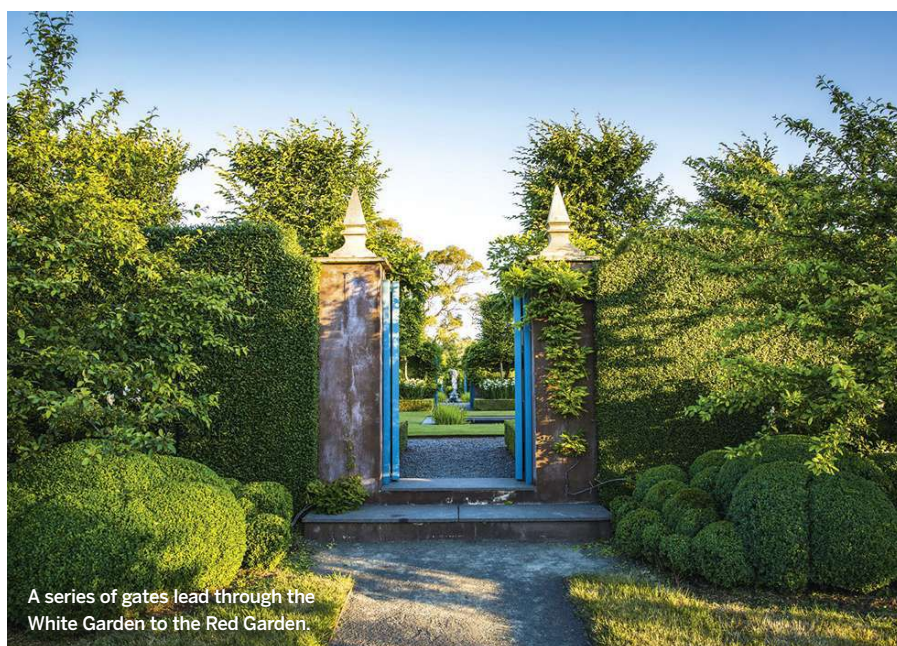


Climbing plants

*The rill emphasises the strong central axis –
literally the spine of the garden – a line that
links together the entire garden*



The rill and box topiary



A series of gates lead through the White Garden to the Red Garden.

▷ says “and the sound of running water at this point adds to that.”

The pumped water is channelled down a rill, gently running over a series of terraces. The rill emphasises the strong central axis – literally the spine of the garden – a line that links together the entire garden; from the top of the hill, through the house and across the rectangular swimming pool, and culminates in a viewing point to the valley below.

Flights of steps follow the rill’s descent to the front door. Punctuating the rill on its downward path, bronze snakes rise out of the water, in the manner of a fakir’s cobra, to the horror of some visitors, who think there are probably enough of the real thing in the bush not far away. “It’s my idea of adding an Australian note to the classic Persian-inspired feature,” Paul says.

At the entrance to the house, formality reigns. The vocabulary is one word – box. Clipped domes, cubes, spheres and cylinders make a persuasive statement, especially in spring when more than 8,000 white tulips emerge among the green.

The White Garden, a homage to Vita Sackville-West’s at Sissinghurst, is also an example of Paul’s sense of style. The theme is green and white; rugosa roses and *Iris sibirica* ‘Perry’s White’ fill the beds with box hedging in the foreground and pleached hornbeams behind. Its serene atmosphere is enhanced by a rectangular pool, filled with waterlilies.

The Red Garden presents a dynamic contrast, packed as it is with red roses and

dark, almost-black foliage plants. ‘Queen of the Night’ tulips start the season before the dark blooms of David Austin’s *Rosa William Shakespeare 2000* (= ‘Ausromeo’) burst into flower; under-plantings of *Anthriscus sylvestris* ‘Ravenswing’ repeats the dark theme with added dynamism from chocolate-coloured aquilegias, dark-pink poppies and violet coloured penstemons.

The Woodland Garden is the antithesis of the other two. A soft green lawn runs away to a semi-circle of thick woodland, dominated by the often neglected shrubs – from philadelphus to cornus, from common viburnums to hydrangeas. It’s a perfect, quiet space made for contemplation from the wonderfully curved ‘faux bois’ seat.

Paul’s devotion to his favourite British gardeners does not end in his garden. In his large, well-furnished library there’s a collection of countless books, autographed letters and memorabilia by and about Vita Sackville-West. “My trips to Peter Harrington’s bookshop in London’s Fulham Road have nearly bankrupted me,” he says. “But it’s my private passion.” □

USEFUL INFORMATION

Stonefields is open for private tours on selected dates from September to November. For details call +61 3 9427 9545 or visit paulbangay.com.au. Paul’s latest book *Paul Bangay’s Country Gardens*, with photography by Simon Griffiths, will be published by Lantern Australia, on 31 October 2016.



Paul's horticultural heroes are, above all, Vita Sackville-West and, to a lesser extent, Gertrude Jekyll



The Red Garden uses the rich colours of Rosa William Shakespeare 2000 (= 'Ausromeo') and R. 'Roseaie de l'Hay', interspersed with pale clouds of Anthriscus sylvestris 'Ravenswing'. At the garden's centre is a statue Paul rescued from a church being demolished. "I've turned him into a relic of ancient Rome and he has been in all my gardens in the past 30 years," says Paul.

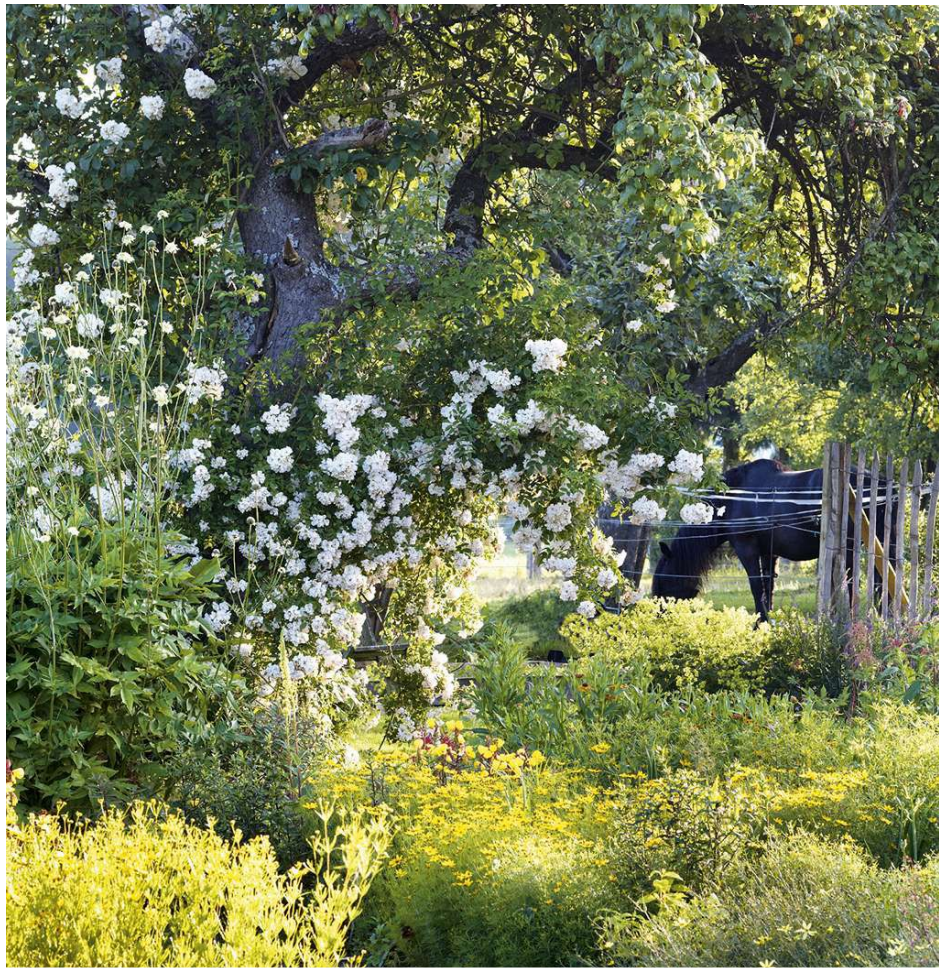
East of the Rhine valley sits the Odenwald region of southwestern Germany. This gently rolling mix of open fields and patches of woodland is the perfect backdrop for Die Staudengärtnerei, the small nursery Till Hofmann runs with his wife Fine Molz. It's a nursery specialising in perennials, many of them central European wildflowers, or related to the traditional cottage garden perennials of the region.

Till set up Die Staudengärtnerei (literally 'perennial garden') in 2000, as an after-hours project. For four and a half days a week he works as head gardener at Sichtungsgarten Hermannshof [issue 225, page 72] a public park in the nearby town of Weinheim, and it's his wife Fine, who now largely looks after the nursery and who does most of the growing and propagation. However, Till's day job has a huge influence on the nursery's philosophy of encouraging customers to use plants in a sustainable, nature-inspired setting.

Hermannshof is one of Germany's foremost display gardens where innovative research into plant combinations is on show to the public. Whereas here in the UK we tend to think of the plants first and then decide what to do with them, in Germany the approach to planting has always been very different. There the focus is on plant communities and the overall impact they make, which may date back to the influence of the German explorer Alexander von Humboldt (1769-1859) whose influential writings stressed connections and context between climate, geology and living things.

At Hermannshof, Till has worked alongside its director Cassian Schmidt to develop new ways of managing perennials that reflect this tradition of ecological thinking. The habitat-based plantings are grown in different groups. There are competitive plants that need very little maintenance; stress-tolerant plants, which have evolved to survive specific difficult conditions; and those technically known as ruderal species, short-lived species that have to seed to survive. At Die Staudengärtnerei, Till and Fine want to show customers how they can achieve similar results, with plant combinations for small-sized areas.

In a region where summers can be warm and dry, plant selection is a key issue for



Perfect combination

Till Hofmann is head gardener at Hermannshof in Bavaria, a public park renowned for its experimental planting, but with his wife Fine Molz, he also runs a nursery selling plants for a more domestic scale

WORDS NOËL KINGSBURY PHOTOGRAPHS SABRINA ROTHE



In the foreground raised beds are home to young plants. Behind them sales beds, containing a mix of perennials and grasses, sit close to a display border dominated by the tall grass *Melica transsilvanica* and *Knautia macedonica*, so customers can see what they are buying.

Left, top An old apple tree, covered in the rambling *Rosa 'Lykkefund'*, creates a shady area for growing more competitive perennials.

Left, bottom Cottage garden favourites, including dark-blue *Delphinium elatum* 'Waldenburg', the paler *D. elatum* 'Sommerwind' and the pink rose 'Louise Odier', grow in front of cleaved-chestnut palings.

▷ gardeners who have to cope with thin calcareous soils. Till has a particular fondness for what is known in German as *Trockenrasen*, the dry, calcareous meadows that are home to central Europe's most spectacular wildflower communities. Several of the plantings at Die Staudengärtnerei (such as those shown right) demonstrate how these wild spaces can be adapted for home use. "The knautia-melica grass mix is for open, dry areas that get no feeding or watering," explains Till. "It's developed naturally over the past 15 years, with plants seeding or spreading. Although we have made some small interventions."

At Die Staudengärtnerei the soil is naturally fertile, and Till and Fine have had to create these dry habitats with sand. In one raised bed, which they call the 'sandbox', Till and Fine are conducting what could be dubbed an experiment in 'extreme horticulture' with plants growing in a 30cm-deep layer of sand over the soil surface with no irrigation. "This is where we are testing rare plants that grow naturally in our Odenwald region and have garden potential," says Till.

For customers with more conventional soil, Till and Fine have also arranged display borders by colour and texture contrasts, along with a semi-shaded bed under an old apple tree that houses more competitive perennials, such as geraniums. "We want to create interesting plantings for all the situations customers might find in their own gardens," says Till.

Later this year, Till and Fine are moving their nursery to a new location that has a distinctive limestone landscape and Till will be giving up his job at Hermmannshof to dedicate more time to the nursery. They want to continue developing ideas for the intimately sized borders that make Die Staudengärtnerei such an inspiring place to visit. □

USEFUL INFORMATION

Address Die Staudengärtnerei, Beerfeldener Straße 28, 69483 Wald-Michelbach, Germany.

Tel +49 (0) 6207 605845.

Website die-staudengaertnerei.de

Open Wednesday-Friday, 2.30-7pm, and Saturday, 9.30am-3pm.

Please note Die Staudengärtnerei is moving to a new location near Würzburg at the end of 2016, so contact the nursery before visiting.



Turn over for 12 favourite plants ▷



Combinations

Silver lining

A sun-loving group of perennials that combines both good structure and form: the mallow relative *Callirhoe bushii* (1) adds brief splashes of colour, while the silvery biennial *Eryngium giganteum* (2) adds long-season drama and a counterpoint to the tall spikes of *Agastache foeniculum* 'Blaustrahl' (3), which dominate the arrangement. In the background is the grass *Panicum virgatum* 'Northwind' (4), which will become a major feature in autumn and winter.

Summer breeze

Till has christened this planting mix Lemons and Summer Breeze. It's ideal for dry, sunny places with light soil. Here, the rich lemon tones of *Achillea* 'Taygetea' (1), *Coreopsis verticillata* 'Zagreb' (2) and *Echinacea paradoxa* (3) combine with the paler yellows of *Coreopsis verticillata* 'Moonbeam' (4) and *Achillea clypeolata* (5). The tall forms of the echinacea and the slender, erect foliage of the later-flowering *Gaura lindheimeri* (just seen on the left) add height to the mix.

Strong contrast

Moist, fertile soils support strong-growing perennials, such as these pink *Persicaria amplexicaulis* 'Early Pink Lady' (1) and *Persicaria amplexicaulis* 'Fine Pink' (2), alongside the taller, fluffier white plumes of *Persicaria x fennica* 'Johanniswolke' (3). In between, the purple-blue spikes of *Nepeta kubanica* (4) make for some contrast. Robust perennials such as these fill space and keep weeds at bay but do not spread so strongly that they become weeds themselves.

Red lights

Crimson *Knautia macedonica* (1) and grass *Melica transsilvanica* (2) perform well in sunny sites, and evoke the dry limestone meadows from which they come. Yellow *Peucedanum officinale* (3) may be subtle, but it provides long-term structure, its seedheads surviving upright into the winter. *Artemisia ludoviciana* 'Silver Queen' (4) creates a silver stir at low level from spring while *Geranium sanguineum* 'Album' (5) has already flowered, although the low foliage of this most drought-tolerant of cranesbills continues to look tidy for months (unlike most cranesbill geraniums). In the background the tall grass *Stipa gigantea* (6) provides structure from June through until November.





12 favourite plants from the nursery

1 *Persicaria x fennica* 'Johanniswolke'

Formerly known as *Persicaria polymorpha*, this is what Till calls a 'framework perennial', as it has the bulk of a shrub, but dies to ground level in winter and is non-spreading. Needs fertile soil. 2m. RHS H7[†].

2 *Veronicastrum virginicum* 'Lavendelturm'

A plant that Till loves for the "elegant vertical structure" it provides in both its midsummer flowering period and as a winter seedhead. Needs a fertile soil and full sun. 1.5m. RHS H7, USDA 4a-7b.

3 *Monarda fistulosa* var. *menthifolia* 'Pummel'

An early and richly flowering plant that is drought tolerant and has a compact growth. The whorls of seedheads are good value in winter too. Requires sun or very light shade. 1.5m. RHS H7, USDA 3a-9b.

4 *Knautia macedonica*

Produces flowers of a startling colour all summer long if it doesn't dry out, although it has a rather lax habit. It is short lived but often self-seeding, and is tolerant of dry, calcareous soils. 80cm. RHS H7, USDA 5a-10b.



* Holds an Award of Garden Merit from the Royal Horticultural Society. † Hardiness ratings given where available.



3



4

5 *Campanula rotundifolia*

A plant from the neighbouring wild flora that Till welcomes as a guest, as it seeds around well and fills in little gaps. Flowers in early summer on poor, dry soils in sun. 20cm. RHS H7, USDA 3a-9b.

6 *Verbascum nigrum* var. *album*

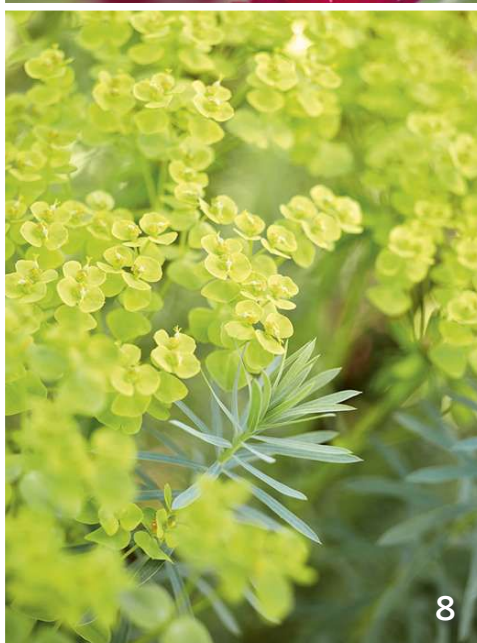
A white variety of a biennial European wildflower, its sturdy upright seedheads are a long-lasting and distinct feature in winter. Self-seeds easily. Full sun and good on dry soils. 1m. RHS H7, USDA 3a-8b.

7 *Amorpha canescens*

A semi-shrubby, structure plant, with attractive foliage and mysteriously coloured flowers in midsummer. Combines well with pink flowers. Can be hard-pruned in winter. Needs full sun. 1.5m. RHS H7, USDA 2a-9b.



7



8

8 *Euphorbia seguieriana* subsp. *niciciana*

A long-flowering perennial from early summer onwards. Compact, with good structure for warm, dry places. Its greyish leaves turn yellow in autumn. 5cm. RHS H7, USDA 6b-11.

9 *Teucrium hircanicum*

Flowers from midsummer until well into autumn. Top growth can overwinter but is best if cut back. Needs full sun, and can self-sow. 60cm. RHS H6, USDA 5a-9b.

10 *Elymus magellanicus*

Has the best blue of any grass, but sadly it's one that never lives longer than three years. Although it can sometimes self-sow. Needs full sun and can tolerate poor soil. 40cm. RHS H7, USDA 4a-8b.



11



12

11 *Allium carinatum* subsp. *pulchellum*

Unusually for a garlic, this flowers in late summer. However, in common with many others, it can self-seed strongly, especially in gravel. Thrives in hot dry situations. 35cm. AGM*. RHS H7, USDA 3a-9b.

12 *Scabiosa caucasica* 'Clive Greaves'

Has large, but still quite wild-looking flowers on wiry stems and is good for growing through grasses. Has a long summer flowering season. Full sun, well-drained soil. 50cm. AGM. RHS H4, USDA 4a-8b.



One of Jane's greeting cards,
which depicts a *Rosa canina*.

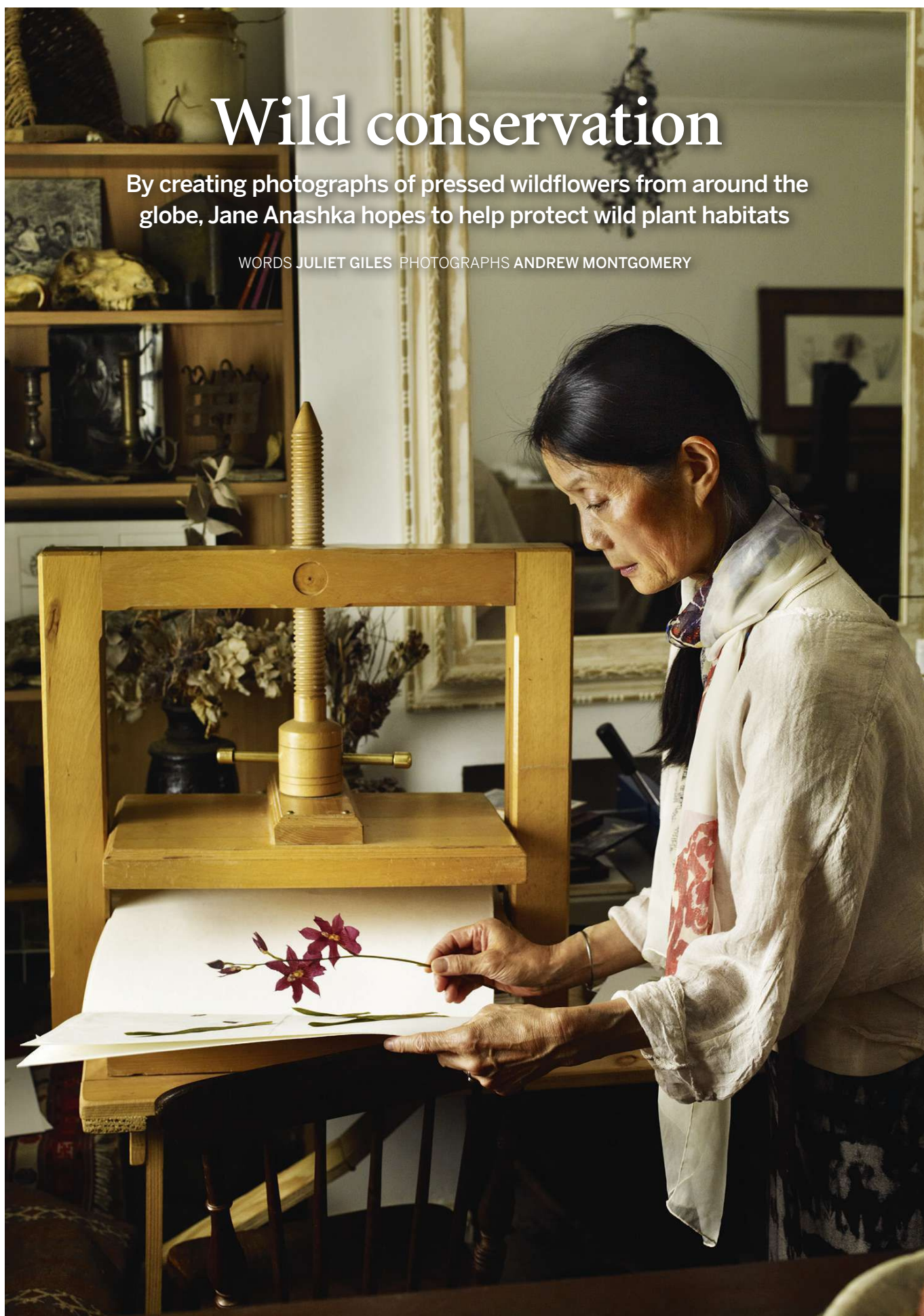
Right Jane in her studio.

Jane Nashke

Wild conservation

By creating photographs of pressed wildflowers from around the globe, Jane Anashka hopes to help protect wild plant habitats

WORDS JULIET GILES PHOTOGRAPHS ANDREW MONTGOMERY



“When you hold the pressed flower against the light and see the perfectly formed detail, you realise how wonderful nature is”

Y

ou might easily miss Jane Anashka’s studio. Tucked away at the end of a leafy lane, barely visible on a London A-Z, it occupies most of the ground floor of the small Victorian cottage she shares with her partner John Cowie. Here on a lightbox, Jane has set out a selection of pressed wildflowers, the types you might also pass by without noticing. But look at them through a magnifying glass and a beautiful filigree of veins becomes visible. “When you hold the pressed flower against the light and see the perfectly formed detail, you realise how wonderful nature is,” says Jane.

The pair work together: Jane presses the specimens and arranges the design for John to photograph over a lightbox, using a specially designed camera. They use the images on their range of handmade greeting cards, archival prints and a limited number of silk scarves. The couple met in 1990 through a love of music, a passion for plants and a shared sense of adventure – as a photographer in the 1970s, John had journeyed the length of the Amazon with the sailor John Ridgway – and they spent much of the next decade travelling through Europe and India, collecting and photographing the wild flora, and witnessed the slowly increasing loss of wild plant habitats. Eventually, arriving in Italy, they restored a derelict farmhouse in the Umbrian hills, and began experimenting with pressing and photographing the wildflowers that grew on their land. UK publishers began using their work – one of their earliest images, a pressing of an *Anemone hortensis*, was chosen as the poster and catalogue cover of the 2000 RHS Hampton Court Palace Flower Show. Encouraged by their success, they returned to England and began exhibiting their work – winning a silver gilt award for their photographic exhibition *Translucent Light* at the RHS Autumn Show in 2008. They started Save Me I’m Wild to motivate concern for the loss of wild plant habitats through selling their pressed flower designs as greeting cards and making quarterly donations to Fauna & Flora International.

More than 50 of their designs now sell as handmade cards and prints, with Jane constantly looking for new and unusual specimens to press. However, creating a new design is time-consuming. “The whole process can take anything from one to six months, from finding a suitable specimen to a finished design,” says Jane. “It depends how thick or fleshy the plants are.” For each image, Jane carefully arranges the plant on paper, slicing open fleshier parts, such as rosehips, with a scalpel. The flowers are pressed between sheets of blotting paper in a large beechwood press and left to dry and become translucent, but not too long as they can oxidise and turn brown. Some of Jane’s specimens have come from as far away as Darjeeling and Kalimpong on the border of Sikkim but she also finds many closer to home on the towpath of the nearby River Thames.

Not all the flowers are wild. One of their recent triumphs was a pressing of a neighbour’s parrot tulip, and the latest image of a pink *Rosa* ‘Thérèse Bugnet’ (shown right) captures the delicate petals and stamens so vividly you can almost smell its scent. But it is their concern for the loss of wild plant habitats that is closest to their hearts. “I love all wild plants,” says Jane. “The simplest are often the most beautiful.” In fact, one that Jane feels is especially lovely when pressed is *Convolvulus arvensis*, better known as bindweed. “Even rogues can be attractive,” says John. □

USEFUL INFORMATION

An exhibition of Save Me I’m Wild images will be on display at the RHS London Shades of Autumn Show from 28-29 October where they will be selling their handmade greeting cards.

READER OFFER Readers can order prints of the work on A3 fine art archival paper, signed by Jane, from savemeimwild.com at a discounted price of £15 (usual price £18), plus p&p. Save Me I’m Wild will donate £1 from the sale of each print to Fauna & Flora International (Registered Charity Number 1011102). This offer ends on 31 July 2016.



In brief

What Private family garden, using climate-appropriate planting inspired by English gardens.

Where Near Madrid, Spain.

Size 2,800 square metres.

Soil Infertile, stony red clay over limestone.

Climate Mediterranean, with sharp overnight frosts in winter, and temperatures of 40°C common in summer. Little rain.

Hardiness rating USDA 8.



European union

In this contemporary hilltop garden near Madrid, Spanish designer Fernando Martos has combined the wild beauty of Spain's arid landscape with planting ideas borrowed from the English garden tradition

WORDS NOËL KINGSBURY PHOTOGRAPHS CLAIRE TAKACS



Mass planting of the grey-leaved *Stachys byzantina* helps link the garden to the landscape beyond. Bright notes of colour come from the pinkish *Salvia nemorosa* 'Ostfriesland', the deep-purple *Nepeta* 'Six Hills Giant' and the bicoloured *Iris* 'Syncopation'.



Central Spain is not the most hospitable of gardening environments. Winters are cold, while summers can be intensely hot for long periods and with little rain. Traditionally, Spanish gardens have followed French or Italian models, but now a new generation of garden designers is emerging, inspired by a love of the Spanish landscape and the plant communities that naturally thrive here.

"I was originally drawn to the Italian style of garden," says Fernando Martos, one of this new generation of Spanish designers. "But after an internship at Newby Hall in Yorkshire, I became mad about English gardens. Everyone said that the climate in Spain creates too many problems, but I am trying to get the English look using Mediterranean-climate plants."

Fernando, who trained at Escuela de Paisajismo y Jardinería Castillo de Batres, a privately run landscaping and gardening school in Madrid, began experimenting with such plants at his family home near Seville. Then, ten years ago, some friends asked him to make a family garden for them just outside Madrid, and the result reads like a manifesto for a new style of Spanish garden.

This is a garden that immediately grabs the attention but is at the same time totally of its place. Hummocks of pruned lavender and other low, dry-climate shrubs dominate but are interspersed with clouds of fine-textured grasses, particularly *Stipa tenuissima*, and the sword thrusts of bearded iris foliage. In winter shrubs predominate, but in summer and





The pine decking creates a walkway from a smooth lawn to wilder planting beyond. A pair of holm oaks (*Quercus ilex*) frame the view out over the valley in the far distance.



Mounds of *Escallonia rubra* var. *macrantha*, *Lavandula angustifolia* 'Munstead' and the smoke-like flowers of *Stipa gigantea* help to blend the pool area with the rest of the garden.

▷ autumn they are almost concealed by grasses, perennials and the self-sowing annuals *Verbena bonariensis* and *V. stricta*.

“What I like about the English garden, and what I want to achieve here, is a loose natural look that includes movement and seasonal changes, particularly with colour,” says Fernando. “The typical Mediterranean garden is very static, it never changes. I want to make gardens that appear different every time you look at them. Change gets people excited.”

The matrix of the planting here is made up of ‘classic’ Mediterranean shrubs – various cistus, grey-leaved lavenders, such as the smaller-growing *Lavandula angustifolia* ‘Munstead’ and ‘Hidcote’, and the silvery *Helichrysum italicum* subsp. *serotinum* – which are regularly pruned. Pruning may be time-consuming but as Fernando explains it improves the lifespan of the plants and partly replicates the way animals would naturally feed on these plants in the wild. Fernando is particularly keen on *Cistus x skanbergii*, which forms low hummocks and smothers itself in pink flowers in spring. “Hybrid cistus flower for longer and don’t seed,” he explains. “And they live longer.”

While the shrubs provide a solid framework and continuity throughout the year, it is the perennials and grasses that add the element of change and ‘fun’ Fernando feels is such an important part of the English garden tradition. Among these are bearded irises, which flourish in this climate and need very little maintenance, and Fernando has used two newer iris hybrids, *Iris* ‘Syncopation’ and *I.* ‘Supreme Sultan’, which he says flower longer than older cultivars. He feels the leaves also provide summer interest and loves the combination of iris leaves with the frothy flower heads of the grass *Stipa tenuissima*.

For Fernando, however, the biggest inspiration is nature. The combination of grasses and low shrubs that characterise this garden is very much at the core of the *maquia*, the Spanish name for the wild habitat that covers much of this part of the country, and the same strong aromatic scent hangs over this garden as it does in the wild. But for a garden, nature needs to be managed, and the frequent pruning not only keeps the shrubs neat and long lived, but can also, with some modest irrigation, result in multiple flowering seasons. *Perovskia atriplicifolia*, for example, flowers three times a year if deadheaded, while ▷



Grasses and a colourful mix of yellow *Phlomis* ‘Edward Bowles’, the striking bicolour *Iris* ‘Syncopation’, purple *Nepeta* ‘Six Hills Giant’ and pink *Centranthus ruber* var. *coccineus* add movement and vibrancy to the low-growing lavenders and gentle mounds of *Cistus x skanbergii* behind.

A photograph of a garden with a gravel path, yellow and purple flowers, and trees in the background. The garden is filled with various plants, including tall yellow flowers, purple flowers, and green foliage. A gravel path winds through the garden, and there are trees in the background.

Planning a dry garden

Choose plants from regions with a long, hot, dry season that have a 'low water requirement' rather than tolerance to drought.

Encourage plants to root deeply by breaking up the soil in the planting hole as deeply as possible at the base. Water infrequently and heavily; 'little and often' only encourages surface rooting.

Plant when small. Older or larger container-grown plants will have shallow root systems, which make them vulnerable to heat and drought.

Grow plants 'lean' and don't feed them. Plants are more resilient if grown slowly. Feeding plants from stressful environments may result in several years of strong growth followed by a sudden demise.

Mulching keeps moisture in the soil and, crucially, roots cool. Chipped bark is good, but gravel or other mineral mulches are better, but only if the soil in the planting is not going to be disturbed.

Irrigation is essential for plants to look good, rather than just survive. But as some plants, such as lavenders, suffer an increased risk of fungal disease, plants should be grouped according to their irrigation needs.

Ugly irrigation pipes can be disguised with mulch. Drip irrigation systems where pipes lead water to individual plants are the most economical.

▷ lavenders repeat-flower in autumn alongside sedums and nepeta.

Fernando's design style looks firmly to the future, but in one respect he is also re-inventing tradition: "I like formal entrances with no colour," he says, and indeed the entrance to the house is like a modernist restatement of traditional formality with a solid block of the grass *Miscanthus sinensis* and another of the evergreen shrub *Escallonia macrantha*. It creates a real sense of surprise when you turn the corner to see the tamed *maquia* spread out below the house, showing off a planting style that represents an exciting new chapter for Spanish garden design. □

USEFUL INFORMATION

Fernando Martos. Tel + 34 686 650,
fernandomartos.com/en/

Combinations

Light and airy

Teucrium fruticans (1) – clipped into mounded shapes – dominates here, its spring flowers add to the beauty of the grey foliage that complements the *Lavandula angustifolia* 'Hidcote' (2). Several clumps of *Calamagrostis x acutiflora* 'Karl Foerster' (3) add bulk while, in the background, the taller *Stipa gigantea* (4) is illuminated by backlighting – crucial to make the most of this early flowering grass.

Golden glow

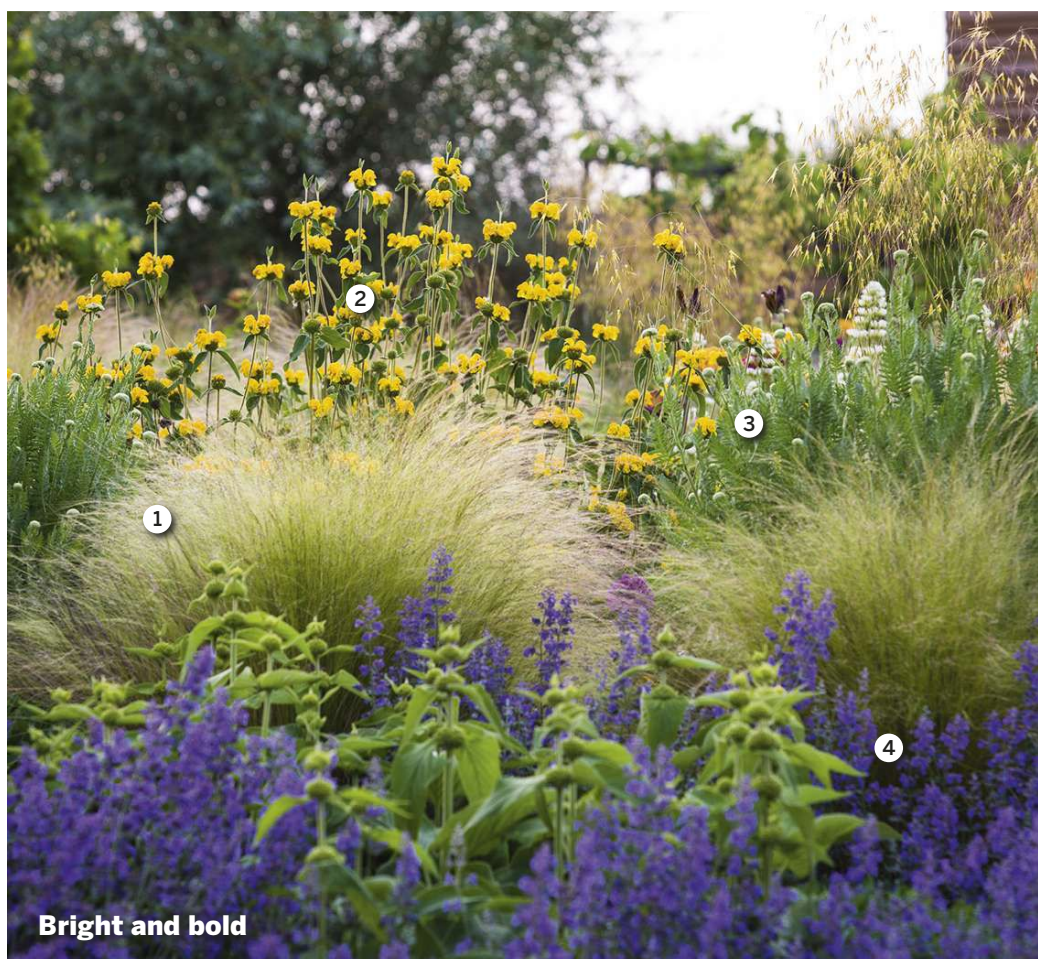
Backlit grass *Stipa tenuissima* (1) grabs the attention here, its feathery plumes complementing the more defined *Phlomis russeliana* (2). In the foreground *Nepeta* 'Six Hills Giant' (3) is in full flower, about to be joined by similarly toned *Lavandula angustifolia* 'Hidcote' (4) and yellow *Achillea filipendulina* 'Parker's Variety' (5). Further back, the silver-leaved *Stachys byzantina* (6) makes a dramatic intervention among a drift of lavenders.

Bright and bold

Surrounding an airy clump of *Stipa tenuissima* (1) the golden-yellow *Phlomis* 'Edward Bowles' (2), the densely shrubby hybrid *Achillea filipendulina* 'Parker's Variety' (3), and the richly coloured *Nepeta* 'Six Hills Giant' (4) and *Iris* 'Syncopation' (5) – all plants that have a low water requirement – create a light and fluid composition. Behind is a veil of *Stipa gigantea* (6) flower heads – these airy displays never block views, but add extra sparkle.

Soft curves

A *Quercus ilex* (1) trunk links the garden to the landscape. A soft mound of the flower-covered *Cistus x skanbergii* (2) echoes the curve of the grass *Sesleria autumnalis* (3), which slowly forms tight mats of pale foliage that complements the colours around it. Behind, the more flamboyant *Stipa gigantea* (4) draws the eye towards drifts of *Nepeta* 'Six Hills Giant' (5) and *Stachys byzantina* (6).





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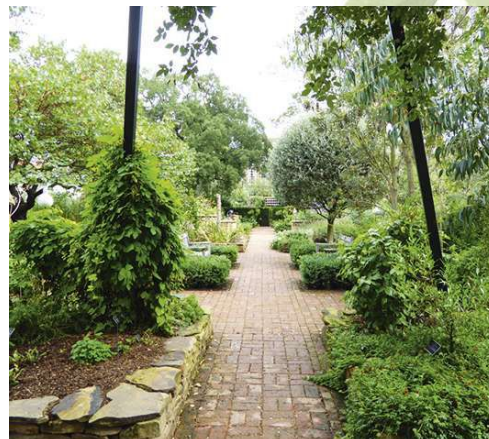
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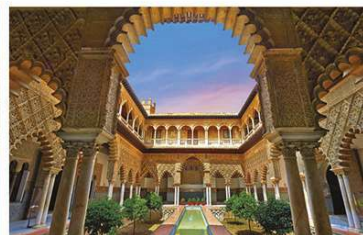
Design update, ideas and sourcebook

UPDATE COMPILED BY ANNIE GATTI



PUBLIC PARK **River island**

Work begins this summer on a new public park and performance space that will sit on stilts in New York's Hudson River. Pier 55 has been designed by Thomas Heatherwick as an undulating green space, linked to the shoreline by two angled walkways. It will be landscaped with open lawns, winding pathways and a series of performance spaces, including a 700-seat amphitheatre. hudsonriverpark.org



SEVILLE & BEYOND

An escorted tour to Seville including a cruise along the Guadalquivir to Cadiz aboard the MS Belle de Cadix – 2nd to 9th November 2017



Enjoy some winter sun and escape for a delightful week to southern Spain before the winter months set in. Our tour is a wonderful mix of culture, history and tradition. We will begin in the vibrant city of Seville, where we will have ample time to explore and experience highlights such as the Alcazar and the Palacio de Lebrija. From Seville we will enjoy a relaxing cruise along the Guadalquivir River to Cadiz, the oldest town in Western Europe. Our journey also includes a tour to Jerez, often referred to as “the heart of Andalucia”, and in El Puerto we visit the famous Osborne cellar. For those with a love of nature there will be an opportunity to see the little known and rustic Aracena Natural Park.

The Itinerary in Brief

Day 1 London to Seville, Spain.

Fly by scheduled flight. On arrival transfer to the MS Belle de Cadix.

Day 2 Seville & Cadiz. Today we will visit Seville's grand Cathedral, reputed to be the largest Gothic style church in the world. Continue on to the exotic Royal Alcazar, with its delightful terraced garden. Return to your ship and spend this afternoon relaxing on board as we cruise toward Cadiz, passing through the unique Donana National Park, designated by UNESCO as a World Heritage Site and a Biosphere Reserve. Arrive in Cadiz in the evening. After dinner, there will be an escorted walk ashore to the floodlit Cathedral.

Day 3 Cadiz & Jerez de la Frontera. After breakfast, disembark for a guided walking

tour of Cádiz, a city of surprising cultural and historic richness. Return to the ship for lunch and

cruise to El Puerto de Santa Maria. This afternoon we depart by coach to Jerez, considered by many to be the heart of Andalucia. On arrival we visit a “ganaderia”, a typical farm where young bulls are raised. We continue our tour with a visit to the Alcazar and this evening there will be a Spanish themed dinner, followed by an evening of entertainment.

Day 4 El Puerto de Santa Maria & Isla Minima. After breakfast, visit El Puerto's fine castle, constructed over an Islamic mosque by Alfonso X of Castilla after he took the town in 1260. The old mosque inside, now converted into a church, is the highlight. We continue on to the Osborne cellar, the best known of El Puerto's

sherry wineries. Renowned for its famous bull logo, we will take a tour ending with a tasting of their fine fortified wines. We sail this evening to Isla Minima to take a tour of an Andalucian hacienda, followed by an equestrian show.

Day 5 Seville: Aracena Natural Park or Ronda. Take our tour to the peaceful and little known Aracena Natural Park, land of world-famous Iberico ham. You will learn how this extraordinary ham is produced on a private visit to an artisan farmer. Your tour includes a delicious lunch in the farmhouse. Alternatively spend the day on a visit to see Ronda and “Los Pueblos Blancos”. These brilliantly whitewashed villages of inland Andalucia dot the steep slopes of the mountains as we drive to Ronda, a picturesque town of Celtic origin.

Day 6 Seville: Tours to Cordoba La Dehesa Nature Park. After breakfast today, there will be a choice of two optional tours. You may wish to take a full day trip to world renowned Cordoba, emblematic city of the Spanish caliphs, and considered to be the most beautiful Medieval city in Spain. Alternatively, you may prefer a more leisurely half day tour to the picturesque La Dehesa Nature Park, an exceptional landscape of rice paddies, canals and lagoons. Return to the ship for lunch and spend the afternoon free in Seville. After dinner this

evening there will be a Flamenco presentation on board.

Day 7 Romantic Seville. During today's morning excursion you will discover “Romantic Seville”. We will first visit Casa Pilatos which after the Royal Alcazar, this is the most splendid Palace in Seville. Afterwards we will walk to the Palace of the Countess of Lebrija, considered the “best paved house-palace in Europe” owing to its collection of Roman.

Day 8 Seville to London. Disembark after breakfast and transfer to the airport for your return scheduled flight to London.

MS Belle De Cadix

Our base for our week in Seville is the three-star MS Belle de Cadix, a spacious vessel accommodating up to 178 passengers in well-appointed cabins. All cabins measure 11.4 square metres and have ensuite facilities. There is a large window, individually controlled air conditioning, satellite TV, radio, safety deposit box and a hairdryer. Spread over three decks, the onboard facilities include a delightful restaurant which accommodates all guests in one sitting. Breakfast is buffet style and lunch and dinner is a set menu served to your table; the excellent cuisine



is a selection of regional specialties and international dishes. The lounge is a pleasant space for relaxation with large panoramic windows, a large TV and bar area. On the large Sun Deck you will find comfortable deck furniture.

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- Cruise Director & Tour Manager

*NB. Itinerary subject to change. All special offers are subject to availability. Travel insurance and optional excursions on day 6 are not included in the price. Our current booking conditions apply to all reservations. *Please note that some brands & sparkling wines are not included.*



GARDEN ART Nice curves

New landscaping around London's Serpentine Sackler Gallery, by designer Arabella Lennox-Boyd, uses a series of curving borders to echo the curves of Zaha Hadid's 2013 extension to the gallery. Raised beds, planted in flowing groups of perennials and grasses to create year-round colour, surround the building framed by yew hedging while, at the entrance, an arc of low box frames the grass. A band of elegant shrubs connect two mature horse chestnuts, underplanted with soft grasses, and link the garden to the surrounding parkland. serpentinegalleries.org



SHOW GARDEN

Border control

This year's RHS Hampton Court Palace Flower Show will feature nine show gardens as well as gardens in six other categories, including the new City Gardens, and Water Gardens, returning after an eight-year absence. In the Conceptual category, the UNHCR garden (above) will highlight the plight of refugees with a concentric design by first-timers: Tom Massey and John Ward. On its outer circle, colourful non-native plants will be dotted around a barbed wire-topped fence, while inside a wooden gazebo is encircled by a wildflower meadow of native and non-native species. From 5-10 July. rhs.org.uk



GLOW IN THE DARK

The stylish new Carella spike light from John Cullen Lighting produces a glowing candle effect and is ideal for soft, discreet illumination along paths or among foliage in the garden at night. It uses a 1W 2700K LED bulb and is available in anodised aluminium or anodised bronze. The lights cost £144 each or £420 for three. johncullenlighting.co.uk

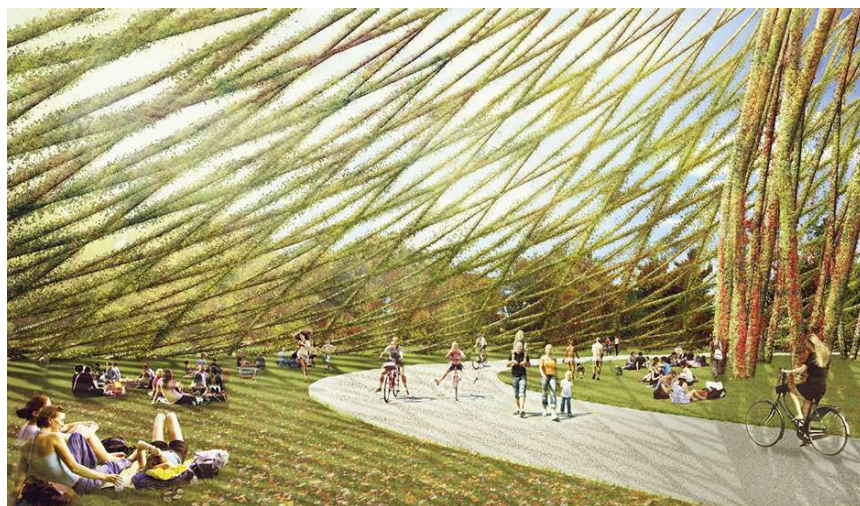
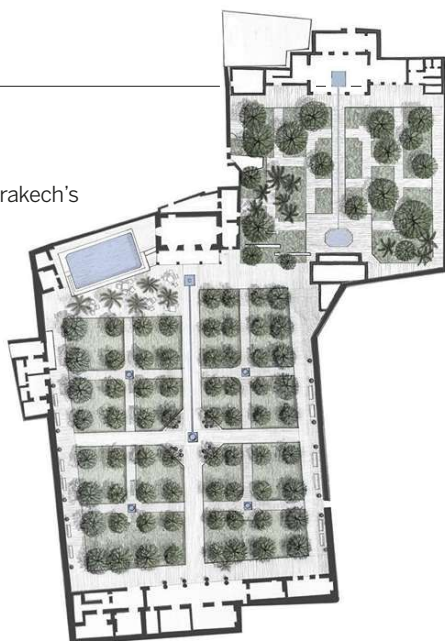


NEW DESIGN

A city oasis

Hidden behind high walls, in the heart of Marrakech's medina, Le Jardin Secret, designed by Tom Stuart-Smith, traces the outline of a historic Islamic garden that formed the centrepiece of a palace. Made of two interconnecting courtyards, the larger is laid out on classic Islamic lines, with a fourfold design and a central marble fountain. It is planted with trees and shrubs such as olives, citrus and dates. The smaller, contemporary Exotic Garden has plants from semi-arid parts of the world, including succulents and grasses. Open daily, 50 dirhams.

lejardinsecretmarrakech.com



EVENTS VENUE

An anniversary structure

A 150m-wide aluminium dome draped in a canopy of plants has been developed by New York-based studio Dror for Parc Jean-Drapeau on Île Sainte-Hélène, in Montreal, Canada. Designed as a mirror structure to the park's famous geodesic dome, created by Richard Buckminster Fuller for the USA's pavilion at the city's Expo 67, the green dome will open as a venue for cultural events in 2017 to mark Expo 67's 50th anniversary. studiodror.com



GARDEN HISTORY

Palace paintings

A collection of rare watercolours of Hampton Court Palace, once owned by Catherine the Great of Russia, is currently on display at the Palace to mark 'Capability' Brown's tercentenary. Painted by Brown's assistant, John Spyers, while Brown was chief gardener to George III, they are a fascinating record of the gardens in the 18th century. On loan from The State Hermitage Museum, St Petersburg, the paintings have never been displayed together before. *The Empress and the Gardener* runs until 4 September. hrp.org.uk

Notebook

- Book now for a tour of **Spilsbury Farm**, the Wiltshire garden of designer Tania Compton and her botanist husband Dr James Compton, in aid of the Garden Museum. 8 July and 9 September. Tickets are £75, including lunch and afternoon tea, for a full day from 11am-4pm, or visit between 2pm and 4pm for £15. eventbrite.co.uk
- Join a **workshop led by Noël Kingsbury** on how to select and arrange plants in a contemporary perennial planting scheme at the Hauser & Wirth gallery and Piet Oudolf-designed garden in Bruton, Somerset. £90, 7 July. hauserwirthsomerset.com
- **Dilston Physic Garden** in Corbridge, Northumberland, a tranquil garden filled with some 800 medicinal species and planted with a camomile lawn, willow coppice, meadow and labyrinth, opens for the British Red Cross on 21 July. 11am-4pm. redcross.org.uk/opengardens
- The annual **Art in Action** event at Waterperry Gardens, Oxfordshire, which sees artists, craftsmen, performers and musicians gather to show their work and give classes and performances, takes places this year from 14-17 July. Herb specialist Jekka McVicar will be talking about the Modern Apothecary garden she designed for this year's RHS Chelsea Flower Show, on 15 July, at 2.45pm. artinaction.org.uk
- Three young designers will compete for **RHS Young Designer of the Year** at the society's flower show at Tatton Park from 20-24 July. As well as show and water gardens, there will be the Back to Back Gardens with ideas for small spaces and a display of Garden Hideaways. rhs.org.uk/tatton

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Have you "clicked" yet?



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1 Mountain view

This fabulous modern folly designed by Philipp Baumhauer with Karoline Markus is made from planed larch and set in sight of the Bavarian Alps. There are cushioned niches in the sides and on the flat roof, which make it an outsize (and outside) sofa. When not in use, the windows are covered by stainless steel shutters.



JULIEN LAMOND



James Alexander-Sinclair is a garden designer, writer, broadcaster and founder of into-gardens.com. He has served on the RHS Council for the past five years.

In praise of follies

Kicking off his new design series, James Alexander-Sinclair waxes lyrical about these whimsical garden structures. But is it sheer folly, you may wonder

WORDS JAMES ALEXANDER-SINCLAIR



2 Bridging the gap

Dunsborough Park near Ripley in Surrey has a particularly handsome folly-cum-bridge combo – dual purpose is the way to go. It is beautifully placed at the bottom of a series of cascading ponds that culminate at Ockham Mill Stream. The folly was built just before the Second World War by the architect W Braxton Sinclair.

3 Notable landmark

The Broadway Tower, which sits on the edge of the Cotswolds, was the brainchild of our old chum 'Capability' Brown and built by the architect James Wyatt. It is visible as an eye-catcher from miles away and, from its top, provides spectacular views across many counties. Described as 'Saxon', it features a conglomeration of battlements, gargoyles, balconies and turrets. William Morris and Edward Burne-Jones used to holiday here.



4 Temporary delight

No one said follies had to be permanent: this is an intricate construction of timber and air, more sculpture than shelter, by British artist Aeneas Wilder. He has created several similar installations across Europe.

Surely," I can hear you ask, having glanced at the title of this piece, "there is no place for such conceits as follies in 21st-century gardens? Anyone who thinks so must be delusional and probably wears velvet knickerbockers and a powdered wig around the house." Well, firstly, let me assure you that my days dressed as a Regency dandy are long behind me and, secondly, stick with me and allow me to explain.

Follies started appearing in gardens during the 17th century and, at the beginning, were simply the remains of previous buildings that just so happened to be loitering picturesquely in the grounds of large estates. Homeowners who envied the crumbling relics in their neighbour's parkland then started building their own. The term 'folly' came to mean a building that has no particular purpose beyond looking good in the landscape: a sort of

architectural Kardashian. They manifested themselves in many forms: a tumbledown dairy here, a ruined chapel there, possibly a glimpse of a turreted roofline through the trees, a crumbling bothy or a mausoleum. In fact, any old whim or fancy was fine. They were very popular as a destination for walks, trysts ("Meet me in the folly," he whispered, his breath hot upon her shell like...) or simply as eye-catchers among trees or distant hills.

Many of these historic follies still remain and continue to give great pleasure: for example, the gardens of Stowe House in Buckinghamshire are scattered with temples and monuments, while Painshill Park in Surrey has a pretty, complete set of follies (including a tower, a hermitage, a Turkish tent, a grotto and a Roman temple). The Europeans were also enthusiastic – Marie Antoinette had a farm at Versailles (where she used to trip >

5 Deep meaning

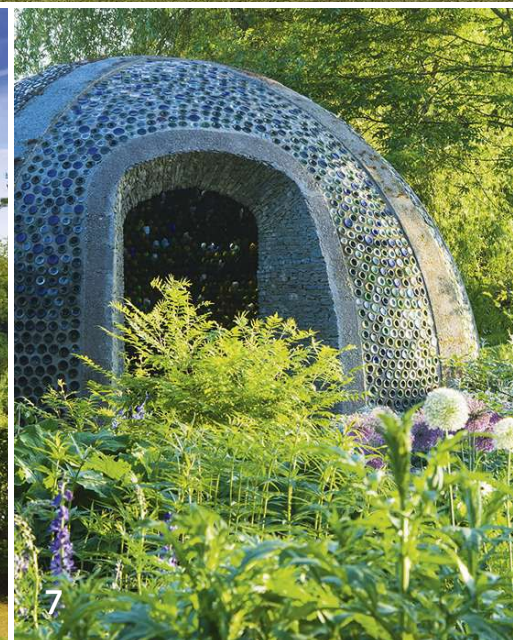
Ten thousand pieces of ten thousand trees make up this folly by Katie Paterson with the architects Zeller & Moya. She has trawled the globe to gather together a miniature forest of samples from the world's trees, including the banyan tree under which the Buddha sat, and the ginkgo that survived Hiroshima. It can be seen this summer at Royal Fort Gardens in Bristol.

6 Pure pleasure

The Painswick Rococo Garden in Gloucestershire is the country's only surviving Rococo garden. It was made by Benjamin Hyett in the 1740s for one purpose: pleasure. The whole garden is dotted with follies. There is a startlingly icy plunge pool, the Red House and this exedra (a classical reference to a lecture theatre or high-backed bench) that stands at the top of the hill addressing the valley below.

7 Glass act

A folly at Westonbury Mill Water Gardens in Herefordshire was made by Richard Pim from 5,000 empty wine bottles, which glitter like stained glass in the sunshine. Mr Pim describes all his follies as being "large and completely useless". Perfect.



▷ around dressed as a saucy milkmaid), and Charles Theodore, the Elector of the Palatinate, had an ornamental mosque built in his garden at Schwetzingen Palace in Germany. Nowadays, they are gorgeous curiosities – an illustration of the eccentricity of man. Some have turned into the ruins they were designed to replicate but continue to do their job, for one of the great advantages of a folly is that it does not have to be architecturally perfect to fulfil its destiny. It exists purely for pleasure.

In modern gardens, we are not often in a position to create buildings purely for the sake of a view glimpsed fleetingly through the trees. The sad reality is that most of us have neither the space nor the planning permission. However, we can continue this tradition in our own way with sheds – tool sheds, potting sheds, chicken sheds, storage sheds or garden offices – as there is no

reason why these buildings should not be dual purpose. If you are going to go to the effort of creating a structure, the least you can do is put it in a good place and make it worth looking at. This can be as simple as painting it a different colour or appending various folderols to catch the eye – the only limit is your imagination.

I suppose we could also broadly include tree houses in the category of follies as they tend to serve little purpose apart from amusement and a bit of adrenalin. I'm not talking about small, free-standing playground contraptions but palaces teetering in the swaying branches of trees. They vary from simple platforms made of pallets to fully equipped banqueting halls and modernist hotel rooms. They look good and serve only a mildly decadent purpose.

There is room in follies for lots of architectural playfulness. After all, we don't have to live in them so they can defy many of the



8

8 Animal houses

If you were a sure-footed goat used to skipping along precipices and leaping ridges then you might be a tad bored confined to the rolling fields of Britain. Not the goats at Cholmondeley Castle in Cheshire, though, as they have their own folly with a suitably precarious outside staircase provided for them. This is a noble tradition of building architecturally distinguished animal houses. There is, for example, a two-storey tortoise house in the grounds of Wotton House in Surrey and a pigsty based on the lines of a Grecian temple in Yorkshire (now a Landmark Trust holiday let).

Further reading

Contemporary Follies by Keith Moskow and Robert Linn (Monacelli Press, 2012).

Follies of Europe: Architectural Extravaganzas by Caroline Holmes (Garden Art Press, 2008).

Follies: Fabulous, Fanciful and Frivolous Buildings by Gwyn Headley (National Trust Books, 2012).

normal rules; they don't need to be warm, watertight or windproof. They are just the place for experimental helical roofs or teetering pillars as thin as spider legs. For we have one huge advantage over our predecessors: technology. It is possible for us to make things of which they could only dream – I made a grotto of rubber and chains for a television programme once, which was a folly in many senses of the word. So just think what William Kent could have done with glass and Corten steel or how much fun Henry Flitcroft (designer of the Pantheon at Stourhead) could have had with MDF, plastic or fibreglass. Let alone electricity...

Sometimes we take gardening a little too seriously. It should, above all things, be enjoyable and it would be sad if we allowed whimsy in our gardens to perish. Long live beauty without obvious purpose. Long live the folly. □

Useful information

The Folly Fellowship was founded in 1988 to promote 'follies, grottoes and garden buildings'. follies.org.uk

The Painswick Rococo Garden in Gloucestershire has a collection of follies. Open from January to October. rococogarden.org.uk

For something very grand and symbolic, go no further than the great gardens of Stowe in Buckinghamshire. nationaltrust.org.uk/stowe

Westonbury Mill Water Gardens in Herefordshire has a series of garden follies, including the wine-bottle dome (above left), and a giant cuckoo clock. westonburymillwatergardens.com

To really immerse yourself in the folly experience, why not book a stay in The Pineapple lodge in Dunmore, Scotland? landmarktrust.org.uk

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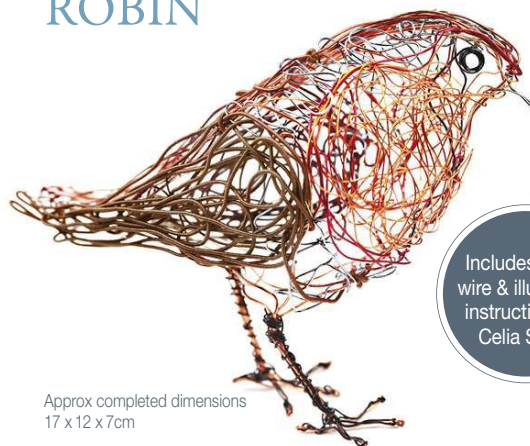


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The historic heart of the city of Bergamo, in northern Italy, hosts this 20-day event celebrating landscape and gardens.



Bergamo's Piazza Vecchia, is transformed into a garden park for everyone to enjoy.

Programme highlights

- **7-25 September** Bergamo's Piazza Vecchia and Piazza Mascheroni are transformed into relaxing garden spaces by designers Stefan Tischer, Lucia Nusiner and Maurizio Quargnale.
- **7-25 September** Several pop-up seminars on garden design.
- **10-11 September** Seminar focused on the wild component of the Bergamo mountains.
- **21-22 September** One-day seminar (on both days) on perennials with Fergus Garrett, Annie Guilfoyle and Mauro Crescini. Photographic workshop on 21 September.
- **23-24 September** International Meeting of the Landscape and Garden conference with landscape and design experts discussing 'wild landscape'.

Wild landscape

I Maestri del Paesaggio: International Meeting of the Landscape and Garden 7-25 September 2016, Bergamo, Italy

This annual cultural and horticultural event sees an international audience gather to discuss key elements in planting and design.

This year's theme looks at Wild Landscape and considers the interaction between man and nature, the dynamic between planning and spontaneity and the perceived appearance of order and disorder. Does a 'wild garden' even exist; is it instead the result of the rational

action of man, from a rearranging of materials found in nature? And what is the role of the designer in the notion of a wild landscape?

Visitors are invited to attend a range of activities, cultural gatherings and events, including the weekend conference, that take place in the historic town of Bergamo. Talks, seminars and workshops are aimed at both professionals and interested individuals.

Landscape and Garden conference

Date 23-24 September 2016 Venue Teatro Sociale, Bergamo, Italy Cost €130 + VAT (see website for discount options)

Full details of the conference and all events can be found at arketipos.org

Special offer The first 20 *Gardens Illustrated* readers to sign up for the conference will receive a discount of 30% on the conference ticket price. Insert the code 'Gldiscount-2016' in the conference enrolment section when registering for your place. (Offer may not be combined with any other promotion.)



The conference programme gathers together a panel of international landscape and garden experts.



At this year's event

Conference speakers: 23-24 September



James and Helen Basson (France)

The couple and design partnership moved to France in 2000 to focus on creating sustainable landscapes with local plants.



Andrea Cochran (USA)

Award-winning landscape architect whose aim is to initiate a deeper respect for the environment through considering art, architecture and landscape.



Lisa Delplace (USA)

Lisa is principal and CEO of Oehme, van Sweden & Associates, the renowned landscape architecture firm based in Washington, DC.



Laura Gatti (Italy)

A landscaper with an agronomic background, Laura works on the planning, design and management of public and private green areas.



Jenny B Osuldsen (Norway)

Since 1995 Jenny has worked for Snøhetta, an international design practice whose work focuses on sense of place.



PLUS: Chelsea Flower Show Best in Show winner, Andy Sturgeon (UK)

As one of the UK's most successful garden designers, Andy Sturgeon's work combines timeless architectural qualities and traditional materials with innovative planting. This year he won a gold-medal at RHS Chelsea Flower Show with his garden for *The Telegraph*, inspired by the perspective of geological time and space.

Workshop: 21 September



Claire Takacs (Australia)

Freelance photographer specialising in photographing gardens and landscapes throughout the world. (Find out more about her work at takacsphoto.com).

Valfredda perennials seminar: 21 and 22 September Two dates to sign up to this one-day seminar (€110 + VAT).



Mauro Crescini (Italy)

Plantsman from perennials nursery Valfredda, who is keen to further the use of species in their correct context, and to promote the use of plants to create architecture.



Annie Guilfoyle (UK)

Award-winning designer and Chelsea Flower Show silver-medal winner, Annie is director of garden design at KLC School of Design. Her approach emphasises right plant, right place.



Fergus Garrett (UK)

Fergus joined Great Dixter as head gardener in 1992 and worked closely with the late, great gardener Christopher Lloyd. He plays a key role in the garden's ongoing development, as well as lecturing, writing, and serving on Royal Horticultural Society committees.

International Centre for Studies in Landscape and Garden Summer School 15-25 September 2016, Bergamo

Students from a range of disciplines, including design, architecture, botany and photography, are invited to apply for this summer school, lead this year by landscape architect Peter Fink.

The 15 selected students will work to give a concrete answer to the redevelopment of the Avenue of the Motorway, approaching the project through community planning.

Cost €400

Closing date for applicants
28 August 2016

For further information on the summer school and how to apply email **elisabetta.bianchessi@arketipos.org**



Jacksons Fencing

News, topical treats and more...

It's Show Time!

June and July are traditionally the time of year we at Jacksons Fencing like to take ourselves and some of our lovely products, out of the office to some of the summer shows. This year is no exception - we are at Royal Windsor helping the country celebrate the Queen's 90th birthday. After that it's The Royal Bath and West, a fortnight later The Cheshire County Show and then in July The Kent County Show. That should keep us busy.

Those of you who are regular readers will hopefully have spotted the feature I ran on our fantastic new Curve a few months ago. This new garden shelter has created quite a stir, so it wasn't a difficult decision when considering what should be the mainstay of our show stand this year. Yes of course it has to be the Curve that will be travelling around the country giving the show-going public a chance to see it in its full glory!

If you are more of a garden show, than a county show type of visitor, we have a presence at BBC Gardeners World Live at the NEC in June. I can't promise you a Curve will be on show there, but we are sponsoring a wildlife friendly show garden called 'The Green Connection' by award winning design team Wardrop and Stevenson. This will feature our Woven and Venetian panels, and I'm happy to say some of our hedgehog friendly gravel boards. That will hopefully keep raising awareness of the diminishing numbers of these lovely creatures and what we can do to help them by making sure they can move easily between our gardens.

This time last year we were at full tilt preparing and building our

The Curve shelter is to be the star of Jacksons shows this summer

Silver Gilt medal winning show garden at RHS Hampton Court Flower Show. It was a proud moment for all of us at Jacksons. Imagine my delight when I received a call from the show manager asking if we would consider lending the RHS the facades - that were a big feature of our show garden last year? Well that's a yes of course! They will feature with other Jacksons' products in four front show gardens, that are result of a competition run by BBC local radio stations and the RHS, so look out for this if you visit Hampton this year.

To find out more about where to see us this year, visit your dedicated page www.jacksons-fencing.co.uk/lifestyle

louise@jacksons-fencing.co.uk



Hedgehog friendly gravel boards to feature in the Green Connection at BBC Gardeners World Live this June at the NEC in Birmingham

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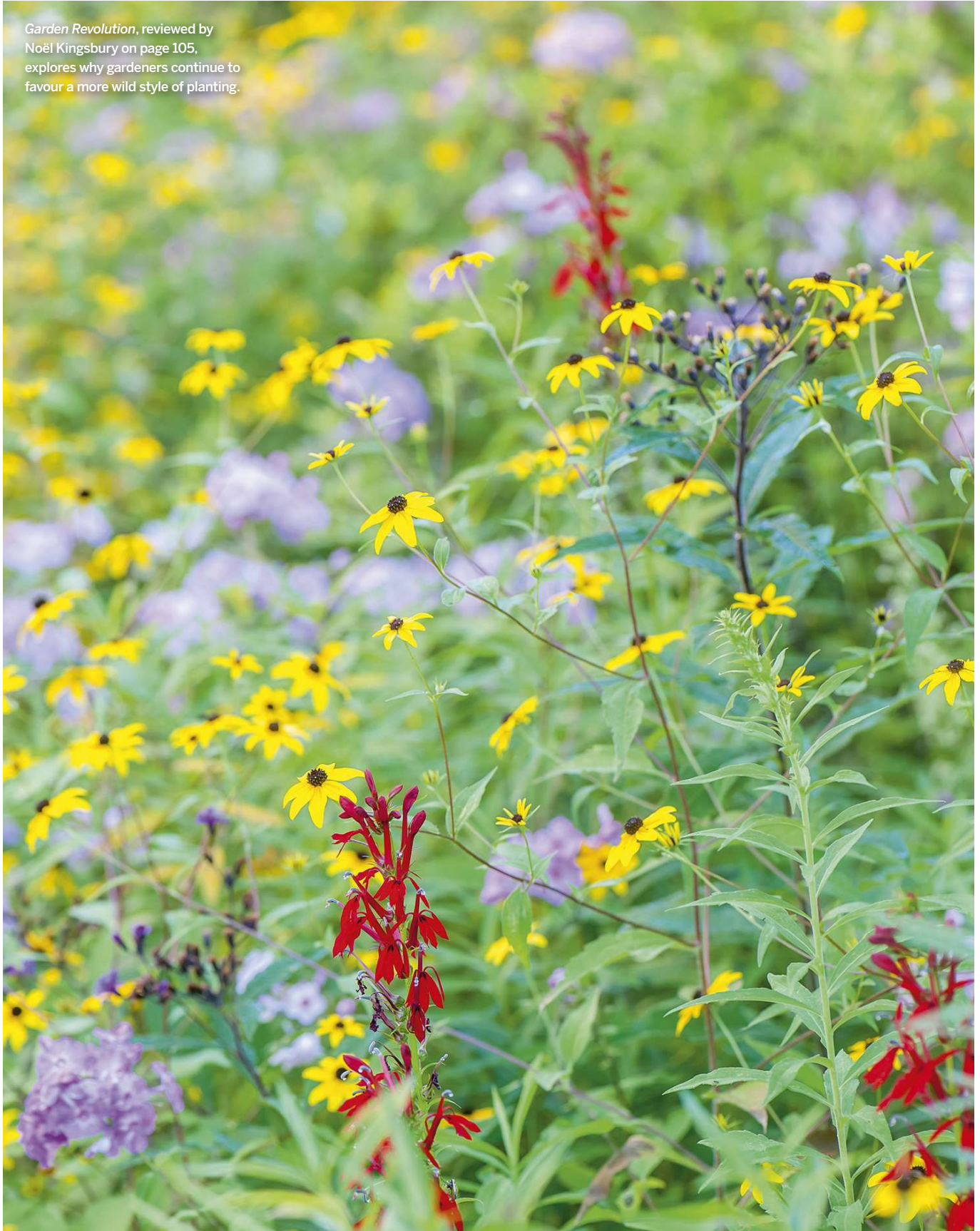
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Downtools

Book reviews, crossword, back issues, shop

Garden Revolution, reviewed by
Noël Kingsbury on page 105,
explores why gardeners continue to
favour a more wild style of planting.



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Exciting New Course, 'Taste & Scent', starts Autumn 2016

The course covers the theory and practise of the science behind scent and taste in the plant world, with lectures by leading experts topped up with visits to gin distilleries and vineyards. The Plant School, will tackle this huge subject by exploring the complex nature of scent and taste in plants and herbs. The inspiration for this course is best expressed by William Shakespeare, no less, where his Friar Lawrence in Romeo and Juliet says, *'Oh, mickle is the powerful grace that lies in herbs and plants and their true qualities'*.

*"The Plant School has changed
my gardening life"* – Student 2014

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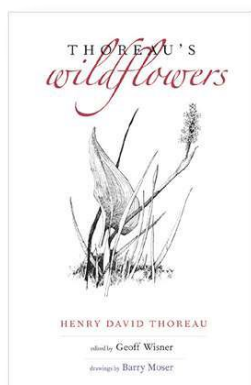
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Book reviews



THOREAU'S WILDFLOWERS

by Henry David Thoreau
Edited by Geoff Wisner
Illustrated by Barry Moser

Yale University Press, £18.99
ISBN 978-0300214772

A collection of writings by the pioneering 19th-century American nature writer and philosopher Henry David Thoreau.

Reviewer Caroline Beck is a garden writer and flower grower.

There's an immediacy about diary writing that makes you feel as if you've accessed the writer's innermost thoughts, so when the words are by the poet, philosopher and close observer of the natural world, Henry David Thoreau, you know it will be personal as well as exquisitely written.

Even if you've never heard of Thoreau, chances are you've read another writer who's been inspired by his book *Walden*, an account of the two years (1845-47) he spent living alone in a simple hut in the woods in Concord, Massachusetts, which is part memoir, part spiritual exploration. He is, in many ways, the father of the environmental movement and the precursor of the modern nature writer, on both sides of the Atlantic.

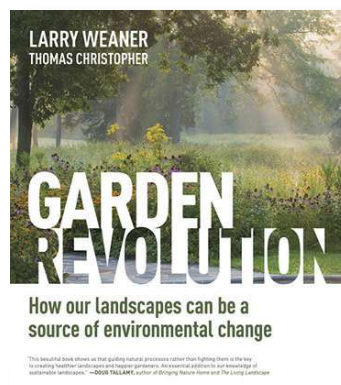
These diaries make you feel as if you are alongside Thoreau as he rambles through the American countryside, detailing which plants have flowered on what day, scrambling up ledges

to search out rare plants and lamenting the fact that farmers are grubbing up the land for profit.

He's an explorer, a dreamer and an artist, his botanising never blinding him to the way that light, colour and weather play upon each other, creating a mood within him – and us as his companions – almost of religious ecstasy. "I waded in the swamp for kalmia amid the water andromeda and the sphagnum... The water is now gratefully cool to my legs. It is a sort of baptism for which I had waited."

The word 'waiting' is key to this book, flooding it with anticipation for the life of the seasons, particularly spring and summer. When a plant or tree suddenly flowers, we feel his utter delight at that brief moment of joy.

In our speed-of-light world, this collection of writings is an object lesson in the necessity of living in the moment.



GARDEN REVOLUTION

by Larry Weaner and
Thomas Christopher

Timber Press, £25
ISBN 978-1604696165

How to create habitat-based plantings – the distillation of two professional lifetimes. American, but something here for all of us.

Reviewer Noël Kingsbury is a writer and plantsman.

Rarely can two books have come out so close together that complement each other so well. Last year saw the publication of *Planting in a Post-Wild World* in which the authors set out the case for a radical nature-centred rethink of how we see planting design; the book created a real stir, but many commented that it may have been fine as a clarion call but it lacked technical detail. Now here is the detail.

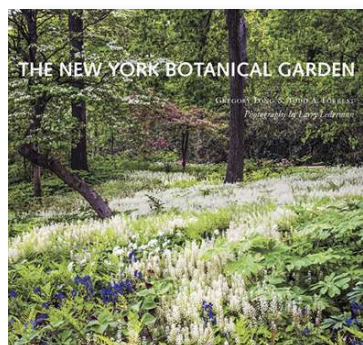
The authors have had lifetimes in the hard graft of landscape design and professional horticulture, specialising in habitat creation on both large and small scales. What is marvellous about reading this book is the powerful sense of those lifetimes of knowledge and skill being shared, and so concisely – there is hardly a spare sentence here. Some basic plant ecology science is introduced, just enough to help explain the basics of how plants

in nature 'work'. The reader is taken through the whole business of how professionals evaluate a site and then identify the kind of habitat and therefore plant community that can be created.

There is a 'but'. And it is that this is a book written from the perspective of the eastern half of the USA, dealing almost entirely with natives. Probably relevant as far west as the Great Plains in Kansas, the rest of us need to read it in a different way. Which we can do, as there is actually very little in the text that is specific only to the authors' region.

Illustrations are plentiful, clear and enticing, but are badly let down by captions in tiny font, which don't use botanical plant names or say where the pictures were taken. Nevertheless, I wholeheartedly recommend this book to anyone who wants to work with wild or ecological planting styles; we can all learn a lot from it.

Book reviews



THE NEW YORK BOTANICAL GARDEN

by Gregory Long and
Todd A Forrest
Photographs by
Larry Lederman

Abrams, £35
ISBN 978-1419719752

This book will appeal to those interested in the history of botanical gardens and the important role that they play today.

Reviewer Annie Guilfoyle is a garden writer.

Have you ever ventured out of Grand Central Terminal on the Metro-North commuter railway into The Bronx? Well if you have, like me, it was more than likely that you were visiting the New York Botanical Garden. Now in its 125th year, this garden offers more than just a place for New Yorkers to escape the hustle of the city.

This large and extremely handsome book is a newly revised edition, published to celebrate this anniversary. Filled with over 200 stunning images by photographer Larry Lederman, it is not only apparent how vast the garden is but also reveals the diverse range of plants and habitats that feature within.

The book describes how in 1891 the garden was conceived and created on a 250-acre site, owned by the city of New York. This stretch of land flanking the Bronx River already contained substantial forests, which were preserved to sit alongside the

formal gardens and buildings. There are some charming images from the early days of the garden's development, along with an impressive selection of rare botanical prints from the archival collections.

We are guided on a journey through the borders and gardens, before moving into the magnificent Enid A Haupt Conservatory. One chapter focuses on the tree and shrub collection, highlighting the centuries-old native oak trees and their wondrous fall displays.

Botanical gardens play an important role as centres of research and education and the one in New York is no exception. There are over 7.4 million specimens in the herbarium, including some from Captain Cook's first voyage. Over the past 20 years, the NYBG has digitised about 2.5 million of these for the world to access online. This is an engaging book for anyone interested in garden history and gardens of the future.



Petal, Leaf, Seed

Cooking with the treasures
of the garden

LIA LEENDERTZ

PETAL, LEAF, SEED: COOKING WITH THE TREASURES OF THE GARDEN

by Lia Leendertz
Photographs by
Mark Diacono

Kyle Books, £16.99
ISBN 978-0857833433

An enticing recipe book filled with ideas on ways to use the unknown and underused treasures in your garden.

Reviewer Stephanie Donaldson is a garden writer.

This is a seductive book – once you spend a bit of time with it. By which I mean that after initially skimming through it and deciding that life's too short to spend time picking and drying a cup of violet flowers, or laboriously shelling pumpkin seeds, I found myself increasingly intrigued by the ingredients and flavour combinations that Lia uses in her recipes. It's actually all rather exciting and reveals unlikely treasures in the garden – just waiting for someone to tell you what to do with them.

Finally I can get more than just a handful of fruit from my fig tree by using the leaves to make a sugar syrup that tastes of coconut with a hint of elderflower. Instead of feeling irritated that the coriander has run to seed again, I'm looking forward to using the fresh green seeds that, according to Lia, are a delicious ingredient in their own right. And although I initially scoffed at the idea of

making *dukkah*, the flavoursome Middle Eastern spice mix, discovering that it consists of toasted hazelnuts, coriander, cumin and sesame seeds with pepper and salt made it all seem pretty straightforward. Sometimes the home-grown ingredient is a small element in a recipe, but adds a touch of excitement to something quite ordinary, and there's no doubt that home-made salts and rubs can add a huge amount of flavour to dishes. There's useful practical information too, including the best roses for flavour and which variety of courgette to grow specifically for the flowers.

Marc Diacono's photographs complete the seduction, ensuring that this particular convert will be making experimental tipples (tarragon vodka with limoncello and soda water, anyone?) and raiding the garden for pea flowers, radish seeds and handfuls of herbs all summer long.

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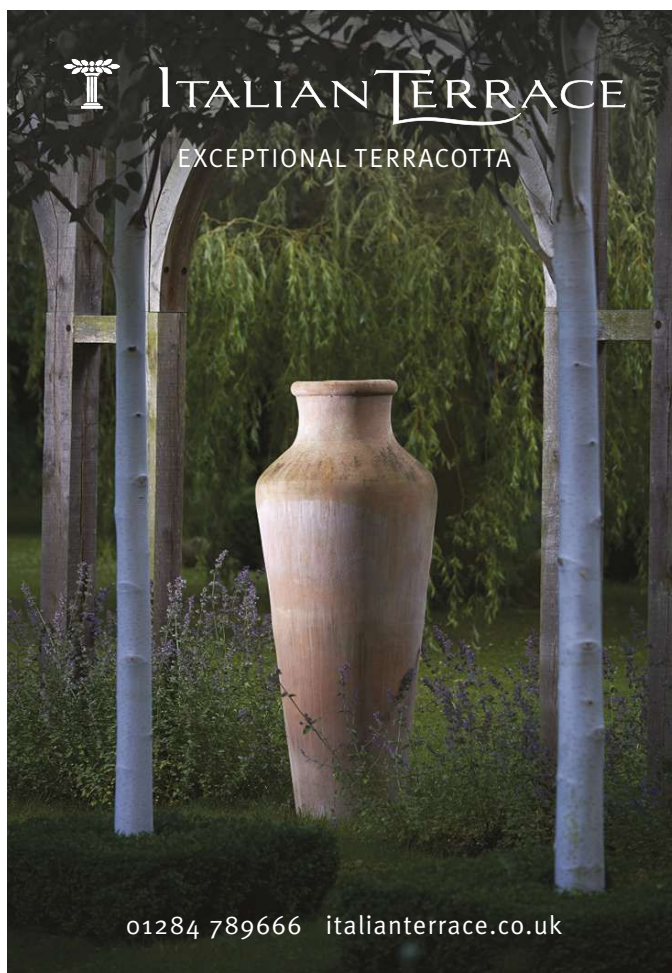
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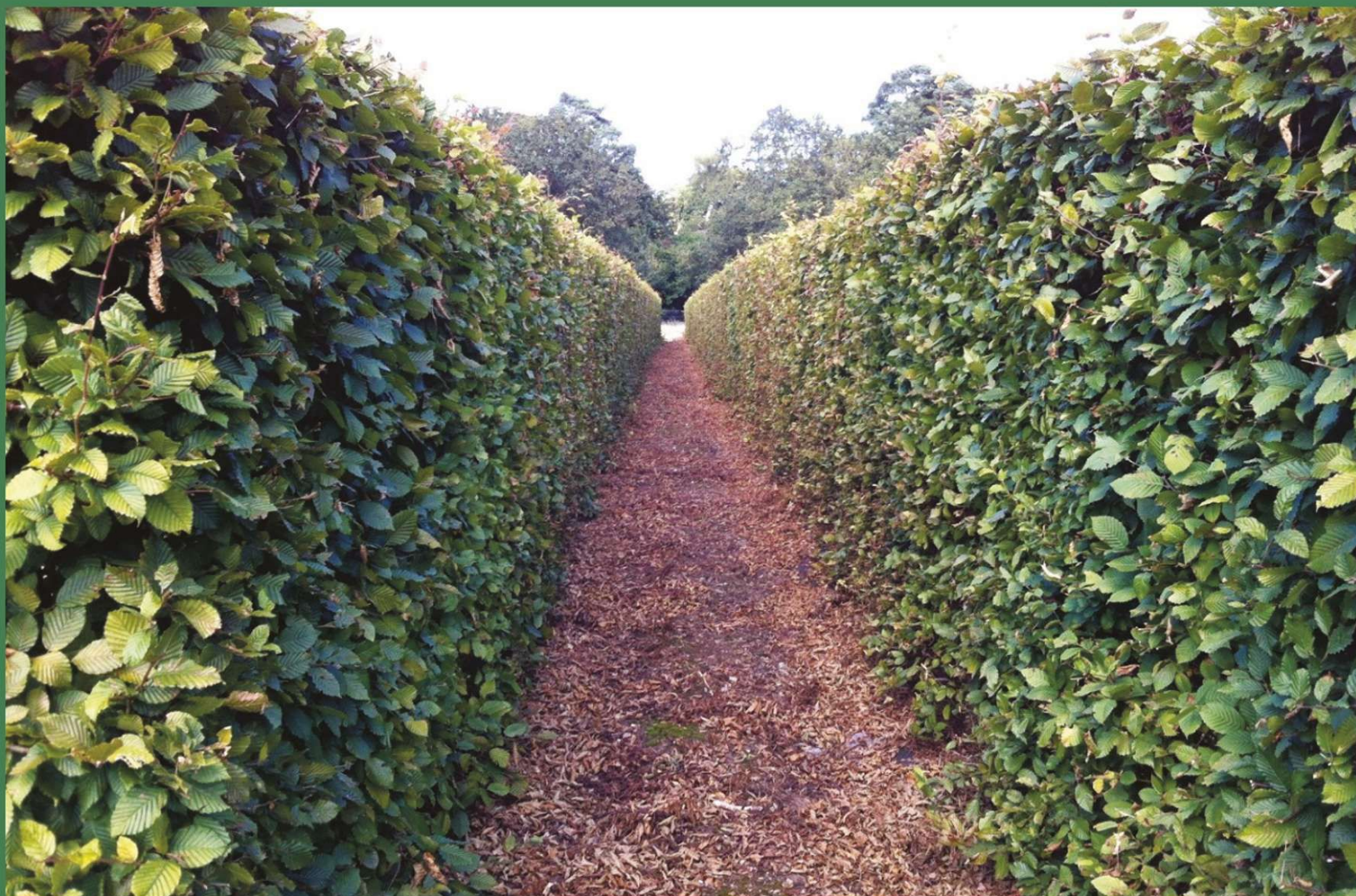


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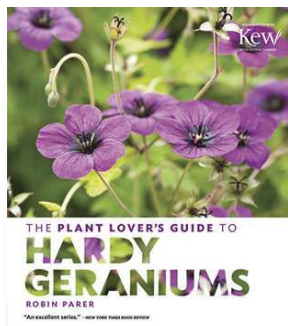
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Book reviews



THE PLANT LOVER'S GUIDE TO HARDY GERANIUMS

by Robin Parer

Timber Press, £17.99
ISBN 978-1604694185

Packed with expert advice on cultivating hardy geraniums, this detailed study is accessible while being truly comprehensive.

Reviewer Val Bourne is a plantswoman and garden writer.

Hardy geraniums are garden essentials and yet I hardly grow any of the same ones I used to 20 years ago because they've been superseded by much better examples. A new gardener-friendly monograph by Robin Parer, a collaboration between Timber Press and Kew Publishing, is therefore very timely. Parer, a Californian nurserywoman who specialises in hardy geraniums (geraniaceae.com), sets out to show how useful they are, separating out those suited to the rock garden, to shade and for border use. There are also sections on annuals, tuberous-rooted species, North American species and South African species.

Parer has acquired the latest varieties, some of them from leading British geranium nurseries, so her list is very up to date. I particularly like the section on foliage, displaying some of the showier leaves, such as the almost-chocolate

'Dusky Crug' and the mottled 'Jester's Jacket'.

The most important section though is the directory of 140 Geraniums for the Garden. Each has a good picture accompanied by the hardiness zone (more important to American gardeners), the size, light requirements, propagation, extra information and garden design uses. The origin, vital information that is often hard to extract, is also covered and Parer has done an excellent job here. The notes section, given only when important, nails the plants too and *G. asphodeloides*, for instance, is rightly identified as a self-seeding nuisance.

Parer has an economy of style that makes this book very readable. It does have an American bias, as some geraniums suffer mildew in the USA but not in the UK; others get leggy there, but are well-behaved here. However, this does not spoil the book one jot.

Other books

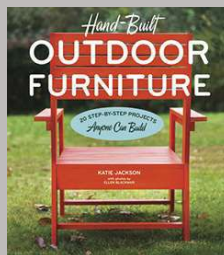
New books to help you plan your borders, build your own garden furniture and learn even more about 'Capability' Brown



FLORIBUNDA

by Leila Duly
Lawrence King, £14.95
ISBN 978-1780677682

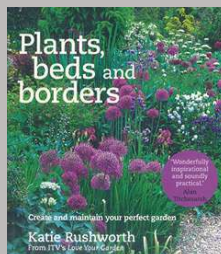
One of the prettiest colouring books to date, this collection by Leila Duly is filled with 20 intricate floral illustrations.



HAND-BUILT OUTDOOR FURNITURE

by Katie Jackson
Timber Press, £12.99
ISBN 978-1604695830

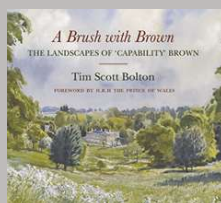
Looking for a new hobby? This fun step-by-step guide can help you to build your own garden furniture.



PLANTS, BEDS AND BORDERS

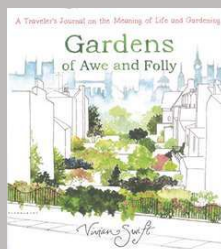
by Katie Rushworth
Kyle Books, £16.99
ISBN 978-0857832856

ITV's Katie Rushworth guides you through the process of creating the perfect border, offering sound advice and useful tips along the way.



A BRUSH WITH BROWN

by Tim Scott Bolton,
The Dovecote Press, £25
ISBN 978-0992915131
Artist Tim Scott Bolton offers his own vision of some of the iconic landscapes designed by 'Capability' Brown.



GARDENS OF AWE AND FOLLY

by Vivian Swift,
Bloomsbury, £18.99
ISBN 978-1632860279
An around-the-world tour of nine inspirational gardens, each illustrated with a series of charming watercolour paintings.

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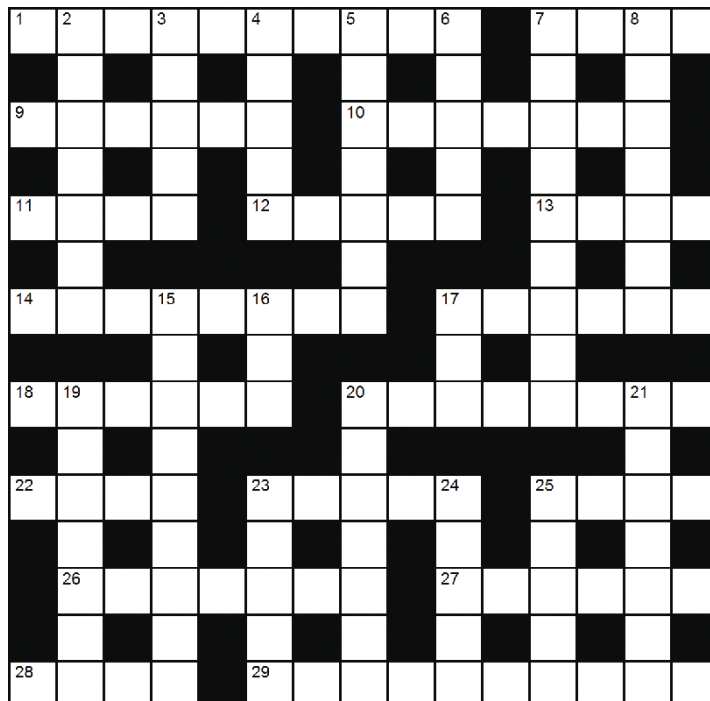
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Crossword



ACROSS

- 1 Describes tiered inflorescences – favourite of Liberace (10)
7 American pal needs sun, briefly, for sprouts (4)
9 See 13 across
10 *Artemisia*... um grow wild with time (7)
11 Hurry: its genus is *Juncus*! (4)
12 A purple loosestrife cultivar – 'eddy'? (5)
13/9 Labiate plant – pushing up daisies to annoy! (10)
14 Genus of leadwort gives plantsman, initially, rheumatic back pain (8)
17 See 23 down
18 Any mushroom-shaped fungus produces a cigar! (6)
20 Banana that needs cooking – with Lily, it's a hosta (8)
22 See 17 down
23 Plant of the *Arum* family with spadix and spathe – partly taro, I declare (5)
25 Nutmeg-based spice – symbol of royal authority! (4)
26 Have a longing for English rosy-skinned maincrop potato (7)
27 A mophead hydrangea... in trial to naturalise (6)
28 Nay, possibly a long-tubed salad potato (4)

29 Anemone, by another name, needs breeze to bloom (10)

DOWN

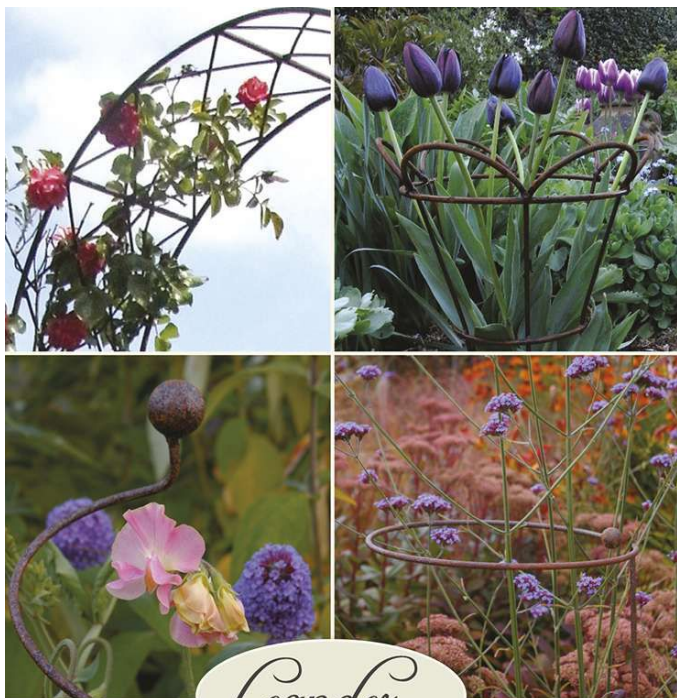
- 2 Reproducing vegetatively, eg via stolons (7)
3 Cockney wife's sort of barn? (5)
4 Ladybirds initially seek out vegetables of onion genus (5)
5 Courgette ____ – Italian little one? (7)
6 Topped and tailed tangelo, this pelargonium variety (5)
7 Scattered horribly bad carrots, right away (9)
8 Rachel, gardener/TV presenter made the arrangement (2,5)
15 I'm earnest about the oyster plant genus (9)
16 Curve in globular *Cirsium* (3)
17/22 Edible coastal plant – cooked as a leek (7)
19 *Iris foetidissima* by another name – pleased Monty? (7)
20 Eg enzyme essential for plant growth makes pine rot (7)
21 Plant-based material, fragrant when burned, to infuriate (7)
23/17 (across) As sagittate leaves are (5-6)
24 Overshadow... the sunflower 'Munchkin' for example (5)
25 A 'dinner-plate' dahlia found in bergamot today (5)

SOLUTIONS TO THIS MONTH'S CROSSWORD WILL BE PRINTED NEXT MONTH

JUNE'S SOLUTION

ACROSS 8 Ivory 9 Crocosmia 11 Remontant 12 Dates 13 Brassia 15 Disease 17 Green-fingered 21 Onoclea 22 Mutates 25 Pyrus 27 Hedysarum 29 Centaurea 30 Grape.

DOWN 1 Midrib 2 Cosmea 3 Cyan 4 Actaea 5 Monty Don 6/26 Cold snap 7 Daisies 10 Methane 14 Swell 16 Sweet 18 Root run 19 Feathery 20 Coppice 22 Medlar 23 Tartan 24 Summer 28 Sage.



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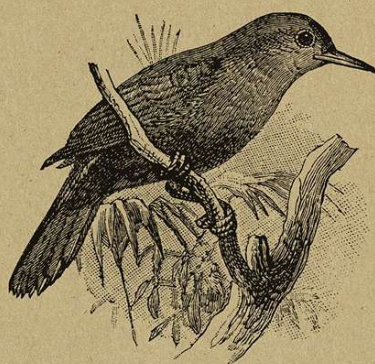


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Tel **01844 339226** Web **waterperrygardens.co.uk**

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Address **66 Royal Hospital Road,**
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Address **Claregalway Castle,**

Claregalway, Co. Galway, Ireland

Tel **+353 (0)86 2020999**

Web **galwaygardenfestival.com**



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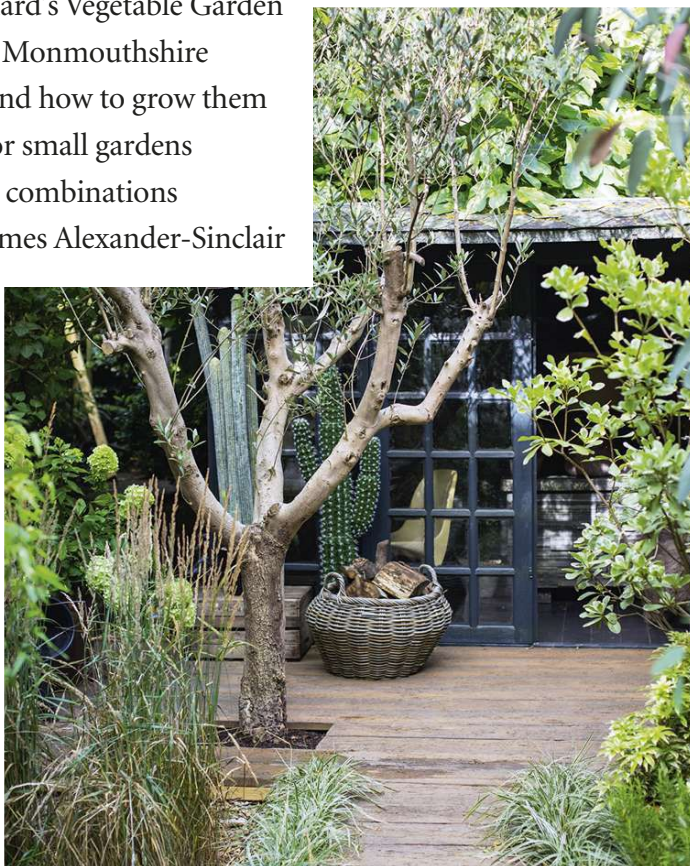


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Gone to weed

In Frank's Californian garden something is missing, and Frank fears the worst

WORDS FRANK RONAN ILLUSTRATION CELIA HART

I had begun to worry about the lack of weeds in California. The near absence of insect life was more noticeable at first and, soon after taking up residence, we set about ripping the hideous and completely unnecessary fly screens off every door and window. They were an indication that there had been more six-legged friends here at some point, but where were they now? And then I noticed that I hardly ever needed to be on my knees and weeding. And then it began to seem that every other young person I met had cancer, and I became, quite frankly, paranoid.

But you get used to anything, even the thought of aircraft circling the farms extruding clouds of who-knows-what (napalm and Agent Orange spring to mind, though it is certain that they have come up with something more subtle by now). It isn't that I'm against the use of all chemicals at any time, but I know that their habitual use is stupid and dropping them from the sky plain dangerous. And it is something when the arrival of a fly in the house provokes sentiments more protective than murderous.

Then, maddeningly, the only weed that seemed to be prepared to make an appearance in the first year was the infamous *Toxicodendron diversilobum*. Known as poison oak in these parts (poison ivy, as far as I can make out, is a separate species that haunts the east), it is, as the species name suggests, a sneaky plant. The leaves can resemble oak, slightly, but vary so much that you have to have your eyes peeled constantly. It is drought proof and everywhere, as common as nettles at home. Brushing against it will cause agonising blisters, but should you be so foolish as to ignite it and inhale the smoke, the consequences are fatal. Happily, in the garden, it succumbs to one spray of glyphosate, which makes you wonder how it survives so well in this glyphosate-drenched world.



Groundsel is always first, but I can't remember ever having been glad to see it before

So here I was, walking on bare dust and coaxing succulents not to give up the ghost before the winter rains, and then home to Bockleton occasionally where the weeds would be head-high in my absence and every plant, intended or not, cavorting in a rude jumble. Persephone might have understood.

We were pinning everything on El Niño. When it arrived, if it arrived, it was something of a not-so-damp squib. Perhaps it isn't that easy to impress someone from our islands with rain that is not constant for half a year. A drop of rain would fall and sirens would go off and all the mobile telephones buzz with unsolicited text alerts, and, after half an hour of vague drizzle it would all be

over: the locals congratulating each other on survival while we still looked at the bluish sky, waiting for something to happen.

But something must have happened, because the weeds came. First, to my delight, was groundsel. It is always first, but I can't remember ever having been glad to see it before. It is introduced here and I suppose the ecologists find its presence a great insult, but you know how it is when you are abroad and lonely and you meet someone slightly disgraceful from home whom you never really liked, and suddenly you feel they are full of charm and you get drunk together and talk too loudly. I can't tell you the secret, unecological joy of watching groundsel seedheads blow out from my garden and over California.

Now it is summer, and the weeds have all been strimmed away in compliance with fire regulations, and we are looking at a lot of bare dust again and giving judicious sustaining sups of water to our drought-tolerant shrubs, but all the time I can't stop thinking about the seeds and bits of root and rhizome invisible beneath my feet. If a weed is a plant in the wrong place, then I, as a person in the wrong place, can only sympathise and encourage. □



Frank Ronan is a novelist who gardens in both the UK and USA.

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